(X)

"BURIAL AT SEA"

"FRIDAY THE 13TH, JASON TAKES MANHATTAN."

"BURIAL AT SEA"

FADE IN:

EXT. CRYSTAL LAKE - NIGHT

A dark, rumbling sky. Haze clings to the lake as we float across it, clearing to bring the opposite shoreline into view. A few scattered streetlights. Dilapidated cabins. An abandoned campsite. CAMP CRYSTAL LAKE.

We continue to drift towards it, hearing the faint sound of seductive music and an occasional giggle. A small HOUSEBOAT floats into our foreground, its interior light flickering as TWO BODIES move around inside.

INT. HOUSEBOAT - NIGHT

A teenage boy and girl, JIM and SUZY, are slow-dancing. Jim's lips softly touch her lissome shoulders.

JIM
Well...how do you feel?

SUZY
Ask me in about five minutes.

She bites his ear, giggles, then kisses him fully.

JIM
I'm talking about graduation. Being totally free to do whatever we want now.

Her hands slip inside his Pendleton shirt. He sighs.

SUZY
It feels excellent.

Her mouth finds his again. After a long kiss, he gently pulls away from her with a teasing smile.

JIM
Gotta throw the anchor over.

He leaves the cabin. She slips under the bed sheets.

EXT. HOUSEBOAT DECK - NIGHT

as Jim tosses a small anchor overboard.

TIGHT ON WATER SURFACE

as the weighty object splashes, sinking into black oblivion, pulling its cable down with it.

JIM

glances at the lake, at their eerie surroundings. He feels a chill, heading back inside.

EXT. UNDERWATER - NIGHT (TANK)

as the anchor drifts to the lake bottom, dropping a few feet from a THICK POWER CABLE which rests in the lake silt.

INT. HOUSEBOAT - NIGHT

as Jim returns with an uneasy expression. He crawls on top of the bed, kissing her again, but not with the same enthusiasm as before.

SUZY
What's wrong?

JIM
Nothing.

He starts to pull off his shirt and join her. She senses his anxiety.

SUZY
C'mon, Jimmy. Something's bothering you.

Jim pauses, turning off the mood music.

JIM
It's just that we're right around that old summer camp where all those murders took place.

The boat creeks. She's instantly nervous.

SUZY
What murders?

JIM
Never mind, you don't want to know about it.

SUZY
<u>Tell</u> me.

JIM
There's nothing to worry about, Suzy. The guy's dead now, somewhere at the bottom of this lake...if you believe the stories.
(beat)
Let's drop it, okay?

He starts to kiss her again. She stops him.

SUZY
What stories?

He doesn't want to go into it but Suzy's face insists.

JIM
There was this boy named Ethan Voorhees who drowned in Crystal Lake...

FLASHBACK

Eight year old ETHAN is desperately trying to tread water, flailing his arms like a marionette to get attention as he gulps down gallons of mossy lake water.

YOUNG ETHAN
Hhhhelp....me....I'm drowning...

JIM (V.O.)
None of the counselors heard him.

YOUNG ETHAN
Mmmmmmommy....

...And Ethan finally slips under the surface for good.

INT. HOUSEBOAT - CONTINUOUS

JIM
A bunch of years went by and everybody forgot about it.
(beat)
That's when the murders started.

FLASHBACK MONTAGE (STOCK)

as our senses are bombarded with QUICK CUTS of assorted teenagers just about to die, their screams echoing over each other. We <u>do not</u> see the attacker. As the cacophony reaches a screeching crescendo, CUT BACK TO:

INT. HOUSEBOAT - NIGHT

as the silence hits us hard again.

SUZY
Ethan did it...?

JIM
That's what some people thought.
But they were wrong.

FLASHBACK (STOCK)

as MRS. VOORHEES comes directly at camera wielding a huge knife and a primal scream.

INT. HOUSEBOAT - NIGHT

JIM
His mother blamed the counselors for his death and tried to kill them all.
(dramatic pause)
She got her head chopped off by one of them.

We don't need to see this clip...Suzy's reaction is quite sufficient.

SUZY
So the murders stopped?

He gives her a long, penetrating look.

JIM
No.

FLASHBACK MONTAGE (STOCK)

We're bombarded with QUICK FLASHES of a hockey masked ETHAN wreaking havoc on assorted teenagers...brandishing everything from hatchets to knives to chainsaws. Just as Ethan is about to stab us, CUT BACK TO:

INT. HOUSEBOAT - NIGHT

Suzy flinches as if she were getting the knife.

JIM
Legend has it that Ethan came back to avenge his mother's death, vowing to kill every teenager from the area.
(beat)
And every now and then, the murders start up again.

The boat lurches slightly, tugging at the anchor cable. She's scared; he's frightened himself a little, too.

JIM
Forget about it, Suzy. They're just stories.

He brushes her hair back, kissing her cheek gently, finding the nape of her neck again. She closes her eyes, trying to dismiss what he's dredged up. But she can't. Suzy begins to rationalize.

SUZY
We're the last graduating class, right?

Jim's kissing her body, putting Ethan behind him.

JIM
Right.

SUZY
I mean, Lakeview High just closed its doors for good, right?

JIM
Right.

SUZY
So there's no reason for him to come back because there won't be any of us around...right?

Jim stops, looking her squarely in the eyes.

JIM
Right. Except that Ethan <u>isn't real</u> so none of it matters anyway.

She starts to relax, returning his kisses.

EXT. UNDERWATER - NIGHT (TANK)

as the anchor drifts along the lake floor, <u>tugging hard on the power cable</u>. Camera TRACKS along the cable, coming to a RUSTY SET OF CHAINS TANGLED AROUND IT.

INT. HOUSEBOAT - CONTINUOUS

as Jim slides on top of Suzy. Thoughts of Ethan are starting to slip away along with their clothes.

EXT. UNDERWATER - NIGHT (TANK)

as the chains emit a dull tinkle due to movement from the tugging anchor. Camera continues to TRACK again...and we find to our horror that the waterlogged, fish-eaten body of ETHAN IS SECURED BY THESE SAME CHAINS. (NOTE: Ethan's face is obscured.)

INT. HOUSEBOAT - CONTINUOUS

Teenagers in love, lost in not-so-innocent passion. At the same moment:

EXT. UNDERWATER - NIGHT (TANK)

The anchor tugs one last time and RIPS THROUGH THE CABLE. SPARKS INSTANTLY FLY, chasing along the cable, finding the chain which secures Ethan and ENGULFING HIM IN ELECTRICITY.

EXT. HOUSEBOAT - ON LAKE SURFACE (EFX)

as BRIGHT FLASHES OF BLUE LIGHT strobe under the surface. ARCING CURRENT chases up the anchor cable, sparking across the hoist.

EXT. CAMP CRYSTAL LAKE - WIDE SHOT FROM WATER

as the electricity feeding the streetlights is abruptly extinguished, plunging the campsite into darkness.

INT. HOUSEBOAT - CONTINUOUS

as Suzy's eyes flash open.

SUZY
Did you hear that?

JIM
Hear what?

He pulls her back down.

SUZY
C'mon, I'm serious.

He knows the mood is broken.

JIM
All right, I'll check it out.

He slips on his jeans, exiting the cabin. She pulls the sheet up around her fearfully.

EXT. UNDERWATER - NIGHT (TANK)

as the cable smolders, void of electricity now. TRACK to find the chains again...but they're dangling loosely. ETHAN IS GONE.

INT. HOUSEBOAT - CONTINUOUS

Suzy is tensely kneeling on the bed now. The black void of night is all she sees out the cabin door, which Jim has left open. An uncomfortable amount of time passes.

SUZY
Jimmy...?

No answer. Her heart starts to pound.

SUZY
Jim...?

Again, nothing. She wraps herself in the sheet, moving towards the open door. The ship creaks again.

SUZY'S POINT OF VIEW

as she grows closer to the doorway, nothing but pitch-black beyond it.

SUZY
Stop screwing around, Jim. I mean it...

...And just as she reaches the door:

A HOCKEY MASKED MONSTER

leaps out, clutching a HUGE KNIFE. Suzy barely has time to scream before ETHAN PLUNGES THE KNIFE INTO HER CHEST.

SUZY

stands there in speechless shock, looking down at her mortal wound. But there's no blood.

THE MONSTER

pulls the knife back out, pushing the blade in and out with his hand. It's a retractable rubber knife. JIM pulls off the hockey mask with a huge grin, tossing it aside.

JIM
Gotcha good, baby cakes.

She doesn't know whether to hug him with relief or kick him in the balls. He pulls her back onto the bed, laughing.

EXT. HOUSEBOAT - CLOSE ON HOCKEY MASK

sitting dormant on the deck, where Jim tossed it. A SHADOW FALLS ACROSS IT...followed by a SLIMY, DECOMPOSING HAND. The hand grabs it like it's an old friend, pulling it away.

INT. HOUSEBOAT - CONTINUOUS

as Jim holds his angry girlfriend down on the bed, trying unsuccessfully to kiss her.

JIM
All right, all right -- I'm a major ass.

SUZY
And you'll never do it again.

JIM
And I'll never do it again. Forgive me?

SUZY
No.

She's resisting only for effect. Her legs curl around him, finally giving in.

EXT. HOUSEBOAT - NIGHT

A deadly-sharp SPEAR GUN rests in its rack outside the cabin. ETHAN'S HAND REMOVES IT.

INT. HOUSEBOAT - CONTINUOUS

The sheets begin to roll like waves as they work each other. Thoughts of Ethan are nonexistent now.

ANGLE - CABIN DOOR

Nothing there for a moment...then a pair of moss-covered BARE FEET SLOSH INTO FRAME.

SUZY

closes her eyes with pleasure...

ANGLE - CABIN DOOR

...and camera RISES from the mossy feet, up the bloodless legs and torso to ultimately reveal the hockey-masked face of our anti-hero: ETHAN VOORHEES.

SUZY

lets out a broad smile, her eyelids fluttering. They stay open long enough to regard the visitor in the doorway. She tries to choke out a warning to Jim, who's just collapsed himself.

SUZY
EEEEEEEEthan...

He doesn't follow her glance, smiling instead.

JIM
Uh-huh. You must <u>really</u> think I'm an ass.

But she continues to stare in horror as:

ETHAN

raises the spear, taking aim.

ANGLE - SUZY AND JIM

[redacted]

Jim stares point-blank at his dead girlfriend, not able to assimilate it quickly enough. He spins around to see the monster himself.

JIM
Ohmygod...

Jim springs off the bed, looking around for anything to defend himself with, grabbing the bedside lamp. He SMASHES IT OVER ETHAN'S HEAD which has little effect. Jim scrambles to get past him but Ethan [redacted]

EXT. CRYSTAL LAKE - NIGHT

as the HOUSEBOAT silently drifts onward. The lone silhouette of Ethan emerges from within, taking the helm. <u>He's back</u>.

FADE OUT/MAIN CREDITS.

FADE IN:

EXT. HARBOR - ESTABLISHING - DAY

Only the faintest sign of daylight can be seen through a thick blanket of gray fog. In the distance, speckled lights outlining a smaller LUXURY CRUISE SHIP intermittently appear.

EXT. DOCKSIDE - DAY

Standing at the boarding ramp is CHARLES MCCULLOCH, clipboard in hand. He's just finished checking off a pair of new-agey SENIOR GIRLS. McCulloch is approaching fifty, wearing a tie and unwrinkled clothes, as well as the disposition of a stern puritan.

MCCULLOCH
Remember girls, the shuffleboard tournament will start at six p.m. sharp. A non-attendance will restrict your time in port, understood?

They nod for his benefit, exchanging derogatory whispers as they head up the ramp. Camera ADJUSTS to find a small parking lot adjacent to the docks, where several cars are just now arriving -- parents dropping off their high school seniors, hugging them bon voyage.

CLOSER ANGLE - PARKING LOT

as SEAN ROBERTSON walks toward the ship with pal MILES WOLFE. Sean's a tall, nice looking, somewhat serious guy; Miles is shorter, athletic and more extroverted.

MILES
You're telling me this boat has a pool with a three meter board?

SEAN
It's a ship and that's right. Plus a disco, gym, game room and a lot more.

MILES
I think I'm gonna blow off New York and just stay on this thing.

MCCULLOCH (O.S.)
You'll do no such thing, Mr. Wolfe...

Camera ADJUSTS to reveal McCulloch, holding his list, checking off their names.

MCCULLOCH
Your itinerary has been carefully planned and make no mistake, it will be executed accordingly.

MILES
(under his breath)
Of course...wouldn't want to risk enjoying this trip.

McCulloch gives him a frown. Sean steps up to him tentatively.

SEAN
Which cabin is Rennie in, Mr. McCulloch?

MCCULLOCH
Rennie's not coming.

He's devastated.

SEAN
But I thought...

MCCULLOCH
She changed her mind.
(eyeing list)
Let's see...Mr. Wolfe is in stateroom one-eleven and you, Mr. Robertson, are in two-twenty-five.

A booming VOICE from above interrupts them:

ADMIRAL ROBERTSON (O.S.)
Sean -- where the hell have you been? We're already into early departure protocol...

ANOTHER ANGLE

Standing on the upper deck is a no-nonsense, uniformed Navy man, ADMIRAL ROBERTSON. The captain of the ship. And Sean's father. Sean's sadness about Rennie's absence is immediately replaced with anxiety.

SEAN
Be right up, Dad.

He and Miles head up the gangway, both boys giving McCulloch one last glare.

INT. '76 BMW 2002 - DAY

Behind the wheel is MISS COLLEEN VAN DEUSEN, thirties, attractive, a progressive attitude. RENNIE WICKHAM sits next to her -- she's seventeen, pretty, slightly withdrawn. Rennie's dog TOBY, a border collie, rides in the back seat.

MISS VAN DEUSEN
I'm glad you decided to come after all.

RENNIE
Me too. But I'm not sure Uncle Charles will be.

MISS VAN DEUSEN
You let me worry about him, okay?
(pause)
Personal experiences are what fuel the minds of great writers, Rennie. You made the right decision.

RENNIE
What about not-so-great writers?

Rennie smiles self-deprecatingly, Miss Van Deusen grinning back. But Rennie's smiles are few and far between, this one disappearing as she glances out the window.

RENNIE'S POINT OF VIEW (SECOND UNIT)

as the countless gallons of harbor and lake water spread out before her, eery in the bog. A small ROWBOAT grazes across it occupied by two indistinguishable people.

RETURN TO SHOT

Rennie's eyes show a hidden terror. She quickly turns away, shivering briefly. Miss Van Deusen notices. She turns a corner, heading into the parking lot.

MISS VAN DEUSEN
Everything okay?

RENNIE
Just felt a little chill.

Rennie rubs her arms, faking coldness.

MISS VAN DEUSEN
Did you know that I'm giving up teaching?

RENNIE
Really?

MISS VAN DEUSEN
Since the school is closing anyway, I'm going to write that novel I've been threatening on everybody.

RENNIE
That's wonderful, Miss Van Deusen...what's it about?

She parks the car, turning off the ignition.

MISS VAN DEUSEN
A senior class cruise to Manhattan, laced with romance, adventure and murder.
(beat)
Or a Gothic cook book. I haven't decided which.

She's coaxed the smile out of Rennie again. Miss Van Deusen pulls a small wrapped box from her glove compartment, handing it to Rennie, who seems utterly surprised.

MISS VAN DEUSEN
Go on, open it.

Rennie pops off the lid, revealing an antique ink-dip pen.

MISS VAN DEUSEN
Stephen King supposedly used it when he was in high school.

RENNIE
I don't know what to say...

MISS VAN DEUSEN
Rennie, you're the best student I ever had...you have a real gift. If anybody can make use of that pen, it's you.

Rennie hugs her teacher. Camera RISES above the car's window, finding a Mercedes 560 SL pulling in a short distance away.

CLOSER ANGLE - MERCEDES

A sexy, money-dressed blonde is behind the wheel. TAMARA MASON. She climbs from her leather seats as a trio of SENIOR GIRLS walk by, offering enthusiastic hi's and hellos. She's obviously Miss Popular. Tamara crosses to a cute Japanese girl unloading luggage from a beige Honda, EVA WATANABE.

TAMARA
Are you ready for drugs, sex and rock 'n roll or what, girl?

Eva gives her a warning glance, nodding to her left. Eva's MOTHER appears by the passenger door, forcing a smile at Tamara.

MRS. WATANABE
Hello, Tamara.

TAMARA
Hi, Mrs. Watanabe. Just kidding.

MRS. WATANABE
Yes, I'm sure.

Embarrassed, Eva hurries to her Mom, rushing a kiss goodbye.

EVA
Don't worry about a thing, Mom. I'll have a terrific time and I won't do anything stupid, okay?

Before Mrs. Watanabe can squeeze a word in, her daughter is gone. She waves a bittersweet goodbye to her graduate.

MRS. WATANABE
I love you...

TRACKING WITH TAMARA AND EVA

Once they're out of Mrs. Watanabe's earshot --

TAMARA
I hear the crew members are cute guys in their twenties.

EVA
Really?

TAMARA
I'm sure we'll have no problem getting them to party with us...especially with this.

Tamara unzips her purse, revealing a baggie filled with fine white powder. Eva looks very nervous.

TAMARA
It's my graduation gift from Daddy. It cost over a thousand bucks but it's the best.

EVA
He bought you that?

TAMARA
More or less. It's part of my college fund.

She grins coquettishly, walking on. Camera HOLDS on the calm, foggy harbor...where the faint image of a HOUSEBOAT is aimlessly drifting into port.

CLOSER ANGLE - HOUSEBOAT

Sure enough, it's the same one we saw ETHAN on last night...but no one is behind the helm. It seems to be a ghost ship.

EXT. DOCKSIDE - DAY

as Tamara tries to slip past McCulloch, busy with another pair of seniors.

MCCULLOCH
You can stop right there, Miss Mason.

He motions the others onward. Busted. Tamara instantly hands Eva her drug-filled purse, paralyzing Eva.

MCCULLOCH
Only graduating seniors are allowed on this cruise.

TAMARA
What are you talking about?

MCCULLOCH
You never turned in your final biology project, so I've had your diploma rescinded.

TAMARA
You can't do that...

MCCULLOCH
It's already been done.
(turning to Eva)
Congratulations on the 3.9 average, Miss Watanabe. You're in stateroom two-fifty-five.

Eva smiles awkwardly, reaching for her luggage, stalling to see what happens with Tamara.

TAMARA
Look, Mr. McCulloch, I got in a car accident yesterday and missed our appointment. It's okay, no big deal, just a bruised arm...
(squeezes her arm)
...so I brought my project along today. It's in my suitcase. Really.

He looks at her suitcase, not buying a word of this.

EVA
She's telling the truth, Mr. McCulloch. I saw her pack it.

He's surprised to hear this...and so is Tamara.

MCCULLOCH
All right. But if it mysteriously disappears en route, I'll have you sent back home the minute we dock. Understood?

TAMARA
Perfectly.

She grabs her purse back from Eva, quickly moving on before he changes his mind. Their voices become whispers.

TAMARA
A major prick.

EVA
What are you going to do?

TAMARA
Improvise, of course.

EXT. DOCK PILINGS - SAME TIME

as the HOUSEBOAT haphazardly bumps into barnacle-covered dock pilings, still around fifty yards from the cruise ship.

POINT OF VIEW OUT HOUSEBOAT WINDOW

The window is splattered with blood, but still clear enough to make out Tamara and Eva walking up the gangway, along with a half dozen other teenagers mingling on board.

TIGHT ON HOUSEBOAT'S ANCHOR CABLE

--or rather the remnants of it. It's a piece of frayed woven metal charred by extreme electricity, severed just above water level. Suddenly there's <u>blurry movement</u> behind it; camera RACK FOCUSES just in time to catch a glimpse of ETHAN SLIPPING OFF THE SIDE, FLOATING TOWARDS THE PILINGS.

EXT. DOCKSIDE - SAME TIME

as McCulloch impatiently checks his watch and list again. Miss Van Deusen walks up to him.

MISS VAN DEUSEN
Hello, Charles. Has everyone checked in?

MCCULLOCH
Jim Miller and Suzy Donaldson never showed up. I'm a little concerned.

MISS VAN DEUSEN
Don't be. They probably decided to explore each other rather than New York.

He gives her a disdainful look, starting up the ramp.

MCCULLOCH
Let's go -- we're running two minutes late.

MISS VAN DEUSEN
Charles, there's someone else coming along too.

He stops, following her glance. His face tightens.

ANOTHER ANGLE

Rennie is walking toward them with a small suitcase, her dog Toby striding next to her. She walks up to him, starts to say something, then decides against it. Rennie heads up the gangway. HOLD on McCulloch and Miss Van Deusen. He's livid.

MCCULLOCH
You have no right...

MISS VAN DEUSEN
And neither do you. It's up to Rennie to decide what she wants to do.

MCCULLOCH
She doesn't know what she wants. She's never had a stable life.

MISS VAN DEUSEN
And she sure doesn't have one now, either. She needs to live.

MCCULLOCH
I'm her legal guardian, not you or anybody else, and I alone know what's best for her. End of discussion.

MISS VAN DEUSEN
No, I think it's just the beginning.

She walks past him.

EXT. RAMP/SHIP - ON RENNIE

as she reaches the top of the gangway, her heart pounding. Rennie pauses, working up the courage to look out at the lake again.

RENNIE'S POINT OF VIEW

The ROWBOAT she saw earlier is still there, even closer now.

RENNIE'S PUPILS

contract, her blood pumping faster. Then she hears a FAINT VOICE BELOW HER...

VOICE (O.S.)
Hhhhelp me...

Rennie looks straight down at the water beneath her and sees:

[redacted]

YOUNG ETHAN
Hhhhelp me....I'm drowning...

RENNIE

leans back in terror, falling into Miss Van Deusen.

MISS VAN DEUSEN
What's wrong, Rennie??

Rennie frantically points over the ramp edge, unable to speak. Miss Van Deusen quickly looks and sees:

MISS VAN DEUSEN'S POINT OF VIEW

The water is calm. No Young Ethan.

RETURN TO SHOT

as Rennie gets a hold of herself.

RENNIE
I just got a little dizzy. I'm fine.

She continues up the ramp. HOLD on Miss Van Deusen, watching her go, somewhat troubled by it. RACK to McCulloch below her, also watching. Extremely concerned.

RENNIE

continues along the starboard side, not risking another glance overboard. She passes an older, very deranged DECK HAND, mopping the deck. HOLD on him, his bloodshot eyes following her like a crazed raven.

INT. BRIDGE - CLOSE ON HARPOON - DAY

Sharp and rusty, mounted on the wall amidst jagged scaling knives, shark jaws and other artifacts. WIDEN to reveal they are surrounding a navigational chart on the cruise ship's bridge. Admiral Robertson and his CHIEF ENGINEER are preparing for departure, checking the OMEGA satellite computer as well as the LORAN.

ADMIRAL ROBERTSON
(checking watch)
Let's take in the brow.

CHIEF ENGINEER
Yes Sir.
(into intercom phone)
Take in the gangway and single up all lines.

SEAN and MILES enter the room; Sean gets a glance from his Dad. Miles is very impressed with the bridge.

SEAN
Hello, Dad.

MILES
Hey, Admiral Robertson. Love your ship.

ADMIRAL ROBERTSON
She's a beauty, isn't she? I should've retired from the Navy ten years ago.

MILES
You've really been generous to give us this cruise. I know I speak for everybody on board.

Everybody...with the possible exception of Sean. He avoids eye contact with his father.

ADMIRAL ROBERTSON
Hell, there's just twenty or so of you -- we only need a skeleton crew and it's a pleasure to sail her anyway.
(beat)
By the way, congratulations on winning the intramural diving championships, Miles. I'm sure you made your old man proud.

Admiral Robertson gives his own son a glance; maybe Sean should think about doing the same.

CHIEF ENGINEER
Have you decided on your departure protocol, Admiral?

ADMIRAL ROBERTSON
Actually, I thought I'd leave the honors to my son.

SEAN
Dad, I don't think...

ADMIRAL ROBERTSON
(to Chief Engineer, ignoring Sean)
Relinquishing command of the Princess Ruby to Captain Sean Robertson.

Sean has no say in the matter. Miles can feel his friend's nervousness as well.

ADMIRAL ROBERTSON
But before you take the helm, take this.

He tosses Sean a wrapped box. Sean opens it. Inside is a navigational computer the size of a calculator, sitting next to a rusty old sextant.

ADMIRAL ROBERTSON
Something old and something new. I used the sextant when I was your age, but now they have these goddamn computers to do all the work for you.

CHIEF ENGINEER
(to Sean)
Have you decided on a plan of departure, Captain?

Sean's nervous. He eyes the Omega, quickly glancing at the LORAN, briefly referring to the navigational chart.

SEAN
How about if we start up the forward engines and come around 180 degrees...

ADMIRAL ROBERTSON
Aren't you forgetting something?

Sean looks flustered. Admiral Robertson storms to a large button, pressing it three times, piercing the air with three long blasts of the ship's horn. It underscores his frustration.

ADMIRAL ROBERTSON
We're in foggy weather! Send out the international maritime signal that a vessel is backing down, followed by a security broadcast warning other ships!

He shoves the mike out at Sean, but he doesn't grab it, leaving the bridge, humiliated. There's an awkward moment for Miles, unable to find any appropriate words. He exits as well. Admiral Robertson stares out the bridge window, saddened and frustrated. It wasn't supposed to go this way.

EXT. DECK - ON SEAN

as he continues away, his retreat blocked by the DECK HAND. The crazy old man pierces a dead serious stare at Sean.

DECK HAND
This voyage is doomed.

SEAN
Yeah, tell me about it.

Sean sidesteps him, moving on.

EXT. HARBOR - DAY (CRANE SHOT)

Parents and relatives wave gleefully from the docks as CAMERA RISES AND ROTATES to find eighteen or so teenagers lining the upper deck, happily waving back. The ship begins to slice through serene water. The voyage has begun.

CLOSER ON HULL

The water begins to ripple as the ship's speed increases. All seems normal...until ETHAN'S HANDS APPEAR, CLINGING TO A LOOSE MOORING LINE DRAGGING IN THE WATER. He slithers up the side towards the deck as dense fog breezes past him.

EXT. DECK - DAY

as Sean continues along, hands in pockets. He turns a corner and collides with RENNIE, walking her dog. His eyes instantly brighten, as do hers.

SEAN
Rennie...

RENNIE
Hi, Sean.

SEAN
I heard you weren't coming.

RENNIE
(glances at Toby)
We changed our minds.

Sean pats her dog. There's an awkward pause...they are obviously in the early stages of a relationship. Sean reaches into his coat pocket, bringing back a small necklace-sized box.

SEAN
I got you a present.

RENNIE
But I didn't get you one...

SEAN
Forget it. It's a dumb little thing anyway.

Rennie opens it up, exposing a petite silver necklace with a Statue of Liberty pendant on it. She's touched.

RENNIE
Sean...it's beautiful.

Sean takes it from her, snapping it around her neck.

SEAN
I thought maybe we could hike to the top of the Statue when we got there, if you felt like it. It's supposed to be 22 stories tall.

RENNIE
I'd love to.

MCCULLOCH (O.S.)
Your father was looking for you, Mr. Robertson.

McCulloch appears behind them. The mood has been broken.

SEAN
I guess I'll see you later.

Sean leaves. McCulloch steps up to Rennie, pointing out to the foggy sea. Her respiration increases as she psyches herself up to look.

MCCULLOCH
There's a storm predicted tonight.

Rennie looks at the ocean, forcing herself not to turn away.

MCCULLOCH
You're making a big mistake, Rennie. It's not too late to put you back on land.

RENNIE
I'm staying.

MCCULLOCH
If Miss Van Deusen knew how afraid you were of...

RENNIE
She didn't push me into coming.

MCCULLOCH
Why are you doing this to yourself?

RENNIE
I don't even know why I'm afraid, Uncle Charles. I can't even remember when it started. Don't you think it's time I found out and got over it?

He takes a measured pause.

MCCULLOCH
Facing your fear doesn't always conquer it.

RENNIE
I'm staying.

He's not going to change her mind.

P.O.V. - RENNIE AND MCCULLOCH (B & W/VIEWFINDER MATTE)

through a porthole window...and through the viewfinder of a video camcorder. McCulloch shakes his head, turning away from Rennie and walking away. A sinister electric guitar solo screeches out. PAN with McCulloch as he passes the window, coming around 180 degrees into a CLOSE UP of J.J.

JARRETT, fingering a sleek Gibson "Flying V."

J.J.
(into camera)
Is this axe awesome or what?

INT. J.J.'S STATEROOM - DAY

as J.J., a female rocker in the vein of band "Vixen," continues to wail on her guitar. She's wearing a black leather corset, with wildly teased deep red hair. Holding the camcorder is WAYNE WEBBER, MTV-acclimated, wearing the latest hip prescription glasses.

WAYNE
Too cool, J.J. Your parents came through.

She pops out the guitar cable from her practice amp.

J.J.
No lie. I hear there's a big power room down below where I can get supreme concert hall echo. Come down and shoot a basement tape on me, okay?

WAYNE
Sure...but I gotta shoot some shockumentary footage first.

He avoids eye contact when he says it. She gives him a look.

J.J.
Man, don't tell me you're still trying to scam on Tamara...

His non-answer means yes. J.J. walks over to him, grabbing his cheeks, shaking them like jello.

J.J.
How long have we known each other? Don't be a dweeb, Wayne. She's not interested in you, only what you can do for her. She's a user.

WAYNE
She's sexy.

J.J.
So's this guitar. So what?

WAYNE
I'll catch you later.

He exits. She mumbles something under her breath, coiling up her amp cord.

INT. CORRIDOR - TRACKING WITH WAYNE

as he walks onward. DROP DOWN to find his FEET as he passes a DARK ALCOVE...which happens to have SLIMY FOOTPRINTS AND SEAWEED leading into it. Camera FOLLOWS the footprints, RISING again and with dim recognition, our eyes fall on ETHAN. Lurking in the shadows. But not for long.

INT. POWER ROOM - DAY

Massive, very dark, backlit steam seeping from a maze of pipes overhead. No windows. A wall of circuit breakers and voltage meters decorate one wall, quietly humming generators on the opposite side. J.J. appears with her guitar, amp and ghetto blaster, appreciative of the surroundings.

J.J.
This place is aching for a video.
Wayne, you're an asshole.

She finds an outlet and plugs in her equipment.

ETHAN'S POINT OF VIEW

We're peering at J.J. predatorially through the steam, moving through it, behind the generators.

J.J.

pops a cassette into her blaster, jamming the "play" button. A loud rock 'n roll rhythm track blasts out.

ETHAN'S POINT OF VIEW

moving around the generators, eyeing her sleek leather pants as she bends over to plug in her axe.

TIGHT ON ELECTRIC GUITAR

as J.J. snaps the male end of the plug into the female receptacle.

ETHAN'S FACE

appears for an instant through the vapor, then vanishes.

J.J.

screams out the opening licks of her solo in sync with her playback. The generators are causing a breeze which makes her hair dance, steam flowing between her legs. She's lost in her music, building to a crescendo, bending the high "E" string above the upper octave fret. She opens her eyes with the pleasure of it and sees:

ETHAN

emerging from a cloud of vapor like her worst nightmare.

EXT. UPPER DECK - SAME TIME

as J.J.'s SCREAM echoes from an exhaust duct. WHIP PAN to find the crazed DECK HAND standing just below it, reacting with dread. He's the only one who has heard it.

INT. POWER ROOM - SAME TIME

as Ethan tears the guitar off her body, raising it in the air like a hatchet. The horrified girl flees down a narrow maze of steel steps, forced back against a generator with nowhere to go. PUSH IN on her face for one last look at her before:

ETHAN

[redacted]

EXT. UPPER DECK - SAME TIME

as the Deck Hand flinches upon the thick, dull sound of her demise, followed by discordant feedback from her guitar...and eventual silence. He reaches into his breast pocket, his hand shaking badly as he sips from a flask of Early Times.

EXT. OCEAN - NIGHT (EFX)

as LIGHTNING FLASHES over a gray, choppy sea. A storm is imminent. The Princess Ruby finally appears, cutting through whitecaps, no land in sight.

CLOSE UP - INK DIP PEN

as Rennie's hand carefully dips it in India ink, moving to a blank page in her journal. She hesitates for several beats.

INT. RENNIE'S STATEROOM - NIGHT

No inspiration. She puts down the pen, looking at her dog, who's curled up on the bed.

RENNIE
What do you think...time for some personal experiences to fuel our minds?

The dog's eyes blink, but no more than that.

RENNIE
I agree.

Rennie moves to her closet, finding a silk blouse and some black satin pants.

EXT. OUTSIDE DECK - SAME TIME

Wind is picking up, sweeping thick mist past a row of decorative flags. One of them flaps back...AND EXPOSES ETHAN.

THROUGH ETHAN'S EYES (FLYING WALL EFX)

as the flag whips our faces. We MOVE through it, down the empty passageway, coming to a porthole window. Rennie's window. We peer through it with unnerving intensity at the backside of Rennie as she pulls off her T-shirt, slipping on the blouse. Camera continues through the tiny round window, floating across the room, over Toby and the bed...until we're INCHES FROM THE BACK OF RENNIE'S HEAD. She suddenly spins around in fright, facing us point-blank, and:

REVERSE ANGLE

Nobody is there, her porthole window empty. But there's something surreal about the window...

TIGHT ON PORTHOLE WINDOW (EFX)

1 Empty grayness...then [redacted], The porthole has become a window into the depths of Crystal Lake.

RENNIE

feels her throat catch with terror and an instant later:

DOG TOBY

begins to bark vociferously, rushing to her cabin door, scratching to get out.

RENNIE'S EYES

are distracted to Toby for a second; when she looks back at the porthole, she sees:

AN EMPTY WINDOW

No water, no drowning boy.

RENNIE

snaps out of it, moving to the door, where her dog is frantically clawing with his fur up.

RENNIE
Okay Toby, calm down...

She's talking to herself as much as the dog. Rennie closes the curtains on her window, then steps to her door. She swings the door open for Toby...and exposes an empty hall. Toby scrapes his way out of the room, dashing off down the hall, snarling.

INT. SHIP CORRIDOR - NIGHT

as Toby runs straight toward us. PAN with him as he rushes around a corner, leading us into a view of TAMARA and EVA, disappearing down a staircase.

INT. MENS GYM - DAY

A strong seventeen year-old black kid, JULIUS GAW, is going a few rounds with another senior boy who's clearly losing the boxing match. Julius dances around him on the mat like he's Mike Tyson, several other boys cheering them on.

REVERSE ANGLE - LOCKER ROOM WINDOW

as Tamara and Eva step into view. Eva glances around, feeling out of place in the men's locker room.

EVA
I'm not sure we're supposed to be here, Tamara.

A couple of skinny boys wearing only towels walk by. But Tamara doesn't notice them, her face pressed up against the glass, watching Julius.

TAMARA
Is that a muscular bod or what?

Tamara puts on a sexy smile. The other boxer sees her instead, instantly distracted. Julius lays him out with a left-right-left combination. The onlookers applaud. Julius pulls out his mouthpiece, giving Tamara a wicked smile.

TAMARA
He's undefeated, you know that?
(beat)
Julius is the only senior I'd even consider doing it with. If he wasn't black, that is.

EVA
(awkward)
My parents are open minded about that sort of thing.

TAMARA
My stepmom couldn't care less, but Daddy would have a shit fit.
(lets it slip out)
He might even pay some attention to me.

Tamara quickly puts up her veneer again, spotting something.

TAMARA
Gorgeous guy at ten o'clock. Look sensual.

Both girls slip into instant sultry as a CREW MEMBER in his mid-twenties passes them, wearing a tool belt. Very masculine. He gives the girls a pleasant smile. Tamara turns around to check out his back side.

TAMARA
I think it's time for some recreational activity, girl.

EVA
Sounds good. I hear there's a shuffleboard court on deck -- it might be kinda cool...

TAMARA
You're joking, right?

She wasn't, but Eva tries to act like she was. Tamara walks on, Eva following.

INT. STATEROOM HALLWAY - NIGHT

as McCulloch steps from Rennie's room, looking very worried. Wayne Webber passes by, his eye stuck in his viewfinder. McCulloch yanks the camcorder away from his face.

MCCULLOCH
Have you seen my niece anywhere?

WAYNE
Yeah, motivating downstairs, I think. What's the problem, Mr. McCulloch?

MCCULLOCH
Senior predictions started five minutes ago and she hasn't shown up.

WAYNE
Some of us don't want our futures predicted.

MCCULLOCH
In your case I'm sure that's true.

He brushes past Wayne angrily.

INT. SERVICE AREA - NIGHT

as Tamara drags Eva into a secluded service area, pulling out her mirror, straw and baggie.

TAMARA
The night time is the right time.

Tamara hands the straw to Eva.

EVA
(nervous)
No thanks.

TAMARA
What? Don't be a lightweight... this is top dollar toot.

EVA
It's not that, it's just that...
(beat)
If I get caught, I'll lose my science scholarship and everything.

TAMARA
You're talking to the prom queen, Eva. Do you really think I'm going to risk getting caught?

EVA
(a pause)
I guess not.

TAMARA
Do you realize how many people would kill to be sitting here right now? Come on, it's grad night. You've got your whole life to be uptight.

Eva takes the straw.

STALKING POINT OF VIEW

as we move down the corridor, in and out of shadows, hearing giggles from Tamara and Eva up ahead. Ethan's coming...

ANGLE - TAMARA AND EVA

as Eva takes a nosefull, sneezing badly.

TAMARA
Is that unbelievable or what?

Tamara giggles, getting ready to tap out another line. But the snickering stops upon the sound of APPROACHING FOOTSTEPS. They both look up, every muscle tensing with fear as:

RENNIE

appears from the shadows, just as startled to see them. It's not Ethan at all. Rennie can't help noticing the cocaine, trying hard to ignore it.

TAMARA
Jesus, you scared the hell out of us.

RENNIE
Have you seen my dog? I think he came this way.

TAMARA
No, we haven't.
(awkwardly)
Care for a hit?

RENNIE
No thanks.

Rennie continues on. After she's gone...

TAMARA
A real space cadet. I wonder if she'll narc on us...

EVA
I have her in Creative Writing and she's fairly nice.

TAMARA
Nobody related to McCulloch can be nice.

Tamara puts the straw to her nose.

ANGLE - RENNIE

as she presses on, the corridor getting darker.

RENNIE
Toby?

No reply. She walks on, turning down the left hallway...but camera turns down the right hallway. Suddenly ETHAN REVEALS HIMSELF, quietly stepping from the GAME ROOM. He's holding a pool cue, which he proceeds to snap in half, providing a splintery sharp shaft.

INT. SERVICE AREA - SAME TIME

as Tamara finishes off her line, wiping her nose with a sniffle.

TAMARA
Oh yeah. Ready to party and then some.

She rolls up her baggie, stuffing it into her purse.

STALKING POINT OF VIEW

as we come down a corridor, turning into the Service Area, stomping right up to Tamara and Eva. They both GASP; Tamara drops her mirror, which SHATTERS on the ground.

REVERSE ANGLE

They are facing McCulloch.

MCCULLOCH
What are you doing in here?

TAMARA
Nothing.

He eyes the broken mirror. He wasn't born yesterday.

MCCULLOCH
Are you girls using drugs?

EVA
Do you think I would use drugs, Mr. McCulloch? We were just exploring the ship.

He doesn't want to believe Eva is a druggie. But Tamara is a different matter. He levels his eyes on her.

MCCULLOCH
I'll be coming around your stateroom in exactly fifteen minutes, Miss Mason. You'd better have your biology project ready or I'm phoning your parents.

TAMARA
They're out of town.

MCCULLOCH
Then I'll make sure you remain on board while your classmates see the sights.

He's gotten to her with that one. McCulloch storms away.

EVA
What are you going to do?

TAMARA
Relax, I've got McCulloch covered...but that little narcing bitch niece of his is a different matter.
(calculating)
Rumor has it she's a teensy bit afraid of the water...

SPLASH!

as a body pierces the surface of the deck swimming pool. It's MILES, having just completed a dive from the high board. Miss Van Deusen and several others stand at poolside, giving him some applause.

MISS VAN DEUSEN
Poetry in motion, Miles.

MILES
A half-twist short. I'll hone that dive yet.

He swims to the side, leading us to a view of Rennie. She's very cautious about getting too close to the pool edge as she approaches Miss Van Deusen.

MISS VAN DEUSEN
Rennie -- I was just on my way over to your room...

RENNIE
Have you seen my dog anywhere?

MISS VAN DEUSEN
No, but I'm sure Toby's fine. The ship's only so big and there's certainly no way off it, is there?

She smiles reassuringly, but her words are less than comforting.

INT. SHIP CORRIDOR - TRACKING WITH TOBY - SAME TIME

as the canine continues to sniff out Ethan through the maze of corridors. TRACK with the dog as he slows his pace, knowing he's getting close to something.

TOBY'S POINT OF VIEW (STEADICAM)

Low to the ground, creeping past a steam vent which obscures his vision, then turning down a metal staircase, weaving into another passageway. Then with absolutely no warning, A BODY FALLS FROM ABOVE, THUDDING DIRECTLY IN FRONT OF US.

TOBY

rears back with teeth bared, but:

THE BODY

is quite dead: Toby is snarling at the corpse of the TEENAGE BOXER who lost his bout against Julius.

EXT. DECK POOL - ON RENNIE AND MISS VAN DEUSEN

as they walk along the edge of the pool.

MISS VAN DEUSEN
So, are you having fun yet?

RENNIE
(lying)
Yeah...a lot.

MISS VAN DEUSEN
I seem to detect a hint of ingenuousness in your tone.
(beat)
In other words, level with me.

RENNIE
(a pause)
There's something I haven't told you...

...But before she can begin the next sentence, Rennie is shoved from behind.

WATER ANGLE

as she SPLASHES INTO THE POOL'S DEEP END.

MISS VAN DEUSEN

spins around, seeing Tamara standing there with Eva.

TAMARA
Wow, sorry...

RENNIE

flounders at the surface, nobody realizing the terror she's experiencing. She's too scared to even cry for help.

MISS VAN DEUSEN

isn't looking at Rennie, her attention on admonishing Tamara.

MISS VAN DEUSEN
Why on earth would you do something like that?

TAMARA
It was an accident, I swear...

Eva avoids eye contact, feeling awful. Sean comes walking up, seeing Rennie.

SEAN
What happened?
(to Rennie)
Rennie, are you okay?

RENNIE'S POINT OF VIEW

She's can't even hear Sean, her vision being splashed by the chlorinated water. [redacted]

SEAN'S POINT OF VIEW

as Rennie sinks under the surface, all alone, thrashing in terror.

SEAN

realizes she's in trouble. He immediately dives in after her, pulling her to the pool's edge, where Miss Van Deusen helps to lift her out.

TAMARA AND EVA

quickly move on.

TAMARA
That was truly excellent.

EVA
(feels like shit)
Yeah.

TAMARA
Time to check out the waiters.

EVA
I think I'll pass. See you later, okay?

TAMARA
But...wait a minute!

Eva walks away. Tamara acts angry, but deep down she's hurt.

TAMARA
Some friend you are.

EXT. POOL SIDE - SAME TIME

as Sean climbs from the pool to join Miss Van Deusen, who is trying to comfort Rennie.

MISS VAN DEUSEN
(to Sean)
Bring her a towel, okay?

Sean nods, hurrying off as others start to crowd around. Miss Van Deusen looks up at them.

MISS VAN DEUSEN
She's fine -- everybody go back to what you were doing.

They disperse. Rennie slowly starts to cry, holding tight to her teacher.

MISS VAN DEUSEN
Care to talk about it?

After a moment to compose herself...

RENNIE
I can't swim.

MISS VAN DEUSEN
I gathered that.

Rennie says nothing else. Miss Van Deusen knows she's holding out.

MISS VAN DEUSEN
I had a skiing accident in high school, broke my left leg. It took three winters before I would even look at the snow again...but the solution kept eluding me.
(beat)
I finally took lessons. I've never broken a bone since.

RENNIE
It's not that simple.

MISS VAN DEUSEN
Maybe not. But you're not telling me everything, are you?

RENNIE
(long pause)
Whenever I get near the water, I see this young boy drowning. He tries to pull me down with him.

The teacher didn't expect this, taking a thoughtful pause.

MISS VAN DEUSEN
When did this start?

RENNIE
About four years ago...at Crystal Lake. I spent a few summers there with Uncle Charles inbetween boarding school.

MISS VAN DEUSEN
After your parents passed away?

Rennie nods somberly.

MISS VAN DEUSEN
Did you have an accident in the lake?

RENNIE
No. It was just a normal summer. I've never been able to figure it out.

MISS VAN DEUSEN
Only one young boy ever drowned in that lake, and that was before you were even born. His name was Ethan Voorhees.

The name has triggered some deep memory...but the recollection vanishes upon the sound of her uncle's voice.

MCCULLOCH (O.S.)
Dear God...

ANOTHER ANGLE

as McCulloch rushes over to Rennie, seeing that she's soaked. He's livid.

MISS VAN DEUSEN
She's fine, Charles. Take it easy...

MCCULLOCH
Oh, I can see that. You've done a wonderful job of supervising the kids, Miss Van Deusen.

RENNIE
It wasn't her fault.

He gets Rennie to her feet just as Sean runs back with a towel. McCulloch grabs it from him, wrapping it around his niece, facing both Miss Van Deusen and Sean.

MCCULLOCH
Stay away from her...both of you.

He starts to lead her away. The crazy DECK HAND blocks their path, slipping his flask away.

DECK HAND
He's come back and you're all going to die.

Rennie gazes at the Deck Hand, then back at McCulloch.

RENNIE
Just...leave me alone...

She pulls away from him, hurrying off, confused and frightened. McCulloch's retinas pierce the Deck Hand with scorn. He checks his watch, then storms off.

INT. TAMARA'S STATEROOM - NIGHT

as a loud, firm KNOCK punctuates the silence. Then comes a sultry voice...

TAMARA (O.S.)
The door's open.

McCulloch swings it open.

MCCULLOCH
I'm in no mood for any more stall tactics, Miss Mason. Where is your final project?

REVERSE ANGLE

as Tamara fills a pair of champagne glasses with a bottle of Dom Perignon. She's wearing a full body robe.

TAMARA
Wouldn't you like a glass of champagne first, Charles?

He's about to lose his temper. McCulloch steps closer.

MCCULLOCH
Where did you get that alcohol?

TAMARA
I packed it. Just for us.

EXT. DECK CORRIDOR - STALKING POINT OF VIEW

as we approach Tamara's porthole window, peering through it. We can't hear the words but we can clearly see the people.

INT. TAMARA'S STATEROOM - CONTINUOUS

as McCulloch takes the bottle from her, setting it down on her nightstand.

MCCULLOCH
That's it. You're not setting foot off this ship until we return home.

TAMARA
But I haven't even shown you my biology project...

Tamara unties her robe. PAN DOWN to the floor with it as it softly piles at her bare feet.

ANGLE - PORTHOLE WINDOW

as the SHADOW OUTSIDE quickly blurs past the window.

RETURN TO SCENE

McCulloch is flabbergasted, too stunned to fully react. Tamara is wearing a layered teddy, which she's beginning to unsnap, exposing her lithe body...but that's not all. Tamara has drawn all her major organs on her bare skin.

TAMARA
Take a closer look, Charles. I want to make sure I labeled all my organs correctly.

EXT. TAMARA'S STATEROOM - STALKING POINT OF VIEW

as we approach her door, still cracked open from McCulloch's entrance. We get there just in time to see Tamara slip her arms around McCulloch, planting her lips on his, pressing her nubile flesh up against his stiffly starched shirt.

INT. TAMARA'S STATEROOM - CONTINUOUS

as she holds him tight. He finally breaks away in a fit of anger.

MCCULLOCH
Oh, you've done it now. Not only are you going home, I'll see to it that you spend next year back in a high school classroom!

He storms for the door, swinging it open, coming face to face with:

WAYNE

who casually lowers his camcorder.

TAMARA
I don't think so, Mr. McCulloch.
(to Wayne)
Did you get anything good?

His eyes are unable to leave her nakedness.

WAYNE
Oh yeah.

She quickly slips on her robe again, all business. McCulloch realizes what has just transpired.

MCCULLOCH
You'll never get away with it.
(eyeing Wayne)
And <u>you</u> can forget about ever attending any film school.
(serious beat)
You're both going to be very, very sorry.

He storms off. Wayne looks very, very nervous. Tamara steps over to him, cuddling up.

TAMARA
Relax, Wayne. He won't risk doing a thing.
(beat)
Can I have the tape?

He pops the eject button, absently handing it over. Wayne steps into her room, nervous and excited to be there. He lifts the glass of champagne she poured for McCulloch.

WAYNE
This is going to sound supremely lame...but I've had the major hots for you since our sophomore year, Tamara.

He gulps down the fizz. She forces a smile, stashing the incriminating videotape.

TAMARA
That's sweet, Wayne. Look, I'd love to chat but I'm really pressed for time.
(ushering him to door)
Let's try to get together later, okey-doke?

WAYNE
But I thought...

TAMARA
Thanks for the camerawork.

And out he goes, the door shut in his face. Wayne stands outside her room, realizing he's a major chump.

WAYNE
Wayne, you're an asshole.

He despondently exits.

INT. TAMARA'S STATEROOM - SAME TIME (STEADICAM)

as Tamara heads for the bathroom, slipping off her robe. She moves to the shower curtain and we're right behind her. Her hand reaches up, grabbing the curtain, yanking it back...

Nothing is there.

INT. LADIES RESTROOM - SAME TIME - NIGHT (EFX)

as Rennie enters, her eyes reddened. She moves to the sink, looking at herself in the mirror. So much for the silk blouse and satin pants, not to mention her soaked hair. Rennie runs some warm water, rinsing her face.

When she starts to fill her hands a second time, BLOOD POURS OUT THE FAUCET INSTEAD OF WATER. Rennie gasps, jerking up and seeing [redacted]

RENNIE
It's not real, it's not real...

INT. TAMARA'S SHOWER - SAME TIME

as water from the shower head SPLASHES CAMERA for a beat before Tamara turns it off.

ANOTHER ANGLE

as Tamara reaches for her robe, slipping it on. Her body paint has been washed off. She steps from the shower, glancing in her vanity mirror AND SEEING THE REAL ETHAN REFLECTED IN IT. Tamara spins around, looking face to face with ETHAN IN HER BATHROOM. Just as she SCREAMS:

INT. LADIES RESTROOM - SAME TIME (EFX)

[redacted]ight when Rennie SCREAMS:

INT. TAMARA'S BATHROOM - SAME TIME

The real Ethan SHATTERS TAMARA'S VANITY MIRROR WITH HIS FIST. He grabs a sharp chunk of it, advancing on a whimpering Tamara.

TAMARA
Please...please don't...

Ethan raises the shard above her and just as she SHRIEKS...

CLOSE UP - STEAM WHISTLE OF SHIP

as it blasts loudly in the bleak stormy night. It begins to rain.

EXT. LADIES RESTROOM - NIGHT

as Rennie comes rushing out, right into the arms of Sean. She clings to him, sobbing as the rain falls over them.

SEAN
It's okay...you're going to be okay.

RENNIE
I want to go home. I want off this ship.

After a moment...

SEAN
Me too.
(beat)
Let's go talk to my Dad.

He puts his arm around her, leading her toward the bridge.

INT. BRIDGE - NIGHT

as wind and rain pummel the bridge window. Admiral Robertson turns to his Chief Engineer.

ADMIRAL ROBERTSON
Let's kick in the stablilizers, Mr. Carlson, and get the seas off the quarter. These kids are in for one hell of a storm.

CHIEF ENGINEER
Yes Sir. Activating comfort cruise mode.

The Chief Engineer moves to a bank of toggle switches, flipping a row of them.

TIGHT ON NAVIGATIONAL CHART WALL - SAME TIME

as a bloodstained HAND silently removes the rusty harpoon hanging above the map.

ADMIRAL ROBERTSON

gets a reflective look in his weary eyes.

ADMIRAL ROBERTSON
How old's your boy now, Carlson?

CHIEF ENGINEER
Nineteen months.

ADMIRAL ROBERTSON
A tremendous age. Take some advice from a salty old man: don't push him too hard.

The Chief Engineer nods with a sympathetic smile as the Admiral steps off the bridge, onto the stormy deck, contemplating the sea. The Chief Engineer moves to the radio/intercom console. He lifts a telephone, punching in a three digit number. PUSH IN TIGHT ON HIS FACE.

CHIEF ENGINEER
This is the bridge. Approaching weather suggests we secure the main deck and...

His sentence is sharply cut off, his head jerking from excruciating, instant pain. His mouth contorts with words no one will ever hear as he stares into the face of:

ETHAN

holding the opposite end of the harpoon. He shoves it forward with one more staccato jerk and:

[redacted]

ADMIRAL ROBERTSON

returns to the bridge as LIGHTNING flashes outside.

ADMIRAL ROBERTSON
Better have them doublecheck the lifeboat stations as well...

Admiral Robertson stops cold upon the sight of Mr. Carlson. He hurries over to him, kneeling down, freezing as a pair of MUDDY FEET ENTER FRAME. Admiral Robertson bends his neck upwards to face:

ETHAN

hovering over him, now clutching one of the scaling knives.

INT. BRIDGE CORRIDOR - NIGHT

as Sean and Rennie walk up the corridor leading to the bridge.

RENNIE
Can he really take us home?

SEAN
Not completing a voyage is against everything he stands for. But I think I can convince him to call a Coast Guard cutter for you.

RENNIE
What about you?

SEAN
If I go with you, he'll never speak to me again.
(beat)
But I'm never going to live up to his expectations anyway...so maybe it's the right thing to do.

He's made a big decision. Sean takes her hand as they walk on.

THEIR POINT OF VIEW

moving closer and closer to the bridge door, having not the slightest inclination of what's in store for them.

SEAN

knocks on the bridge door. No answer. He's confused. He pushes the door open but something is blocking it. Sean puts his weight into it, shoving hard.

INT. BRIDGE

as the door slides open, Sean stepping inside. His eyes roll downwards upon seeing [redacted]

SEAN
Oh Jesus...Dad??

Sean looks over at the helm...where his father is still sitting in the swivel chair, his back to them. Silent. Sean sidesteps the Chief Engineer's corpse, moving toward his father as Rennie remains frozen in shock.

SEAN'S POINT OF VIEW

Slowly walking toward Admiral Robertson...at least he thinks it's his dad because he's unable to see his face. Is it Ethan now wearing the uniform?? When he's about two feet away from him...

SEAN

reaches out and swivels the chair around. [redacted] Sean staggers backwards, uncomprehending, his senses overloaded. We MOVE with him until he's backed into Rennie, clutching onto him tightly.

SEAN
He's...he's dead...

INT. CORRIDOR OUTSIDE RENNIE'S STATEROOM - SAME TIME

as Miss Van Deusen steps up to Rennie's door, gently knocking.

MISS VAN DEUSEN
Rennie? I just came by to see how you were feeling...

No answer. She knocks harder...and it creaks open, unlocked.

MISS VAN DEUSEN
Rennie...?

Suddenly the door is jerked from her grasp and swung open. MCCULLOCH is standing on the other side of it.

MCCULLOCH
I thought I told you to stay away from her.

MISS VAN DEUSEN
(holds her ground)
Where is she?

MCCULLOCH
(accusing)
That's a very good question and I'd appreciate an answer.

A LOUD BUZZER blares out of an intercom speaker next to their heads, causing the teachers to both jump. Sean's unsteady voice immediately follows.

SEAN (V.O.)
Attention everybody, attention. This is Sean Robertson...

EXT. SWIMMING POOL - SAME TIME

Miles is toweling off under the shelter of a gazebo as Sean's voice blares out of a rain-pounded megaphone speaker nearby.

SEAN (V.O.)
There's been...
(swallows)
What I mean is, this is an emergency...

Miles knows he can't be joking around. Wayne comes walking by, covering his camcorder with his jacket.

WAYNE
Miles -- have you seen J.J.? She was supposed to be jamming down in the power room but...

Miles gestures for him to be quiet, listening very worriedly.

SEAN (V.O.)
Repeat, this is an emergency...

INT. GYM LOCKERS - SAME TIME

as JULIUS and two other senior boys finish dressing after a shower, hearing Sean's words reverberate around them.

SEAN (V.O.)
I want everybody to meet on the bridge...

JULIUS
What the fuck is this?

The others shrug, concerned.

EXT. SHUFFLEBOARD COURT - SAME TIME

The wooden shuffleboard disks are drowning in precipitation. Eva stands alone in the rain, staring at the court as Sean's voice continues.

SEAN (V.O.)
Stay calm, but get here as quick as possible. Walk with a friend if you can...

Eva wipes the rain from her face, then walks away.

INT. BRIDGE - ON SEAN

trying his best to keep it together. He glances at his dead father, still unable to believe it.

SEAN (V.O.)
God, I wish this was a joke, but it's not.

Sean slowly puts down the phone. He's lost in a daze. Suddenly the SHIP LURCHES, a huge swell SPLASHING THE BRIDGE WINDOW. Admiral Robertson's body falls from the swivel chair.

RENNIE
What is happening???

Sean regains his balance, moving to the computer console, looking at the OMEGA and LORAN like he's never seen them before.

SEAN
I don't know...we've gone off course or something...

RENNIE
What do you mean???

Another wave hammers the bow. She's in a state of awful panic.

SEAN
I don't know what I mean! All's I know is that there's no one guiding this ship anymore...

Sean is starting to lose it. The fear of the ocean guiding her, Rennie rushes to him, gripping and shaking him.

RENNIE
Can't you call for help??

Sean tries to get a grip and assess the situation, pacing frenetically.

SEAN
I think so. But we have to lower the anchors so we don't drift any further...

RENNIE
Where are they?

SEAN
The bow...front of the ship. There's a hoist on each side that lowers them...

She starts to exit.

SEAN
I didn't mean for you to go!

RENNIE
Just radio for help, okay???

She hurries out the door, working on terror-induced adrenaline. Sean rushes to the radio console, depressing the keying button, speaking into the mike.

SEAN
Mayday, mayday, mayday...

ANOTHER ANGLE

as JULIUS arrives with the others from the locker room. They react to the dead bodies while Sean continues at the radio.

SEAN
Please...can anybody out there hear me??

No response. WAYNE and MILES rush in.

MILES
Sean, what's going on?

Then he sees the corpses. He needs no further answer.

WAYNE
Jesus Christ...

He's too scared to even videotape it. Sean is bombarded with questions as he tries to figure out the radio.

JULIUS
Who did this, man?

WAYNE
Is the radio even working??

MILES
Isn't there some international S.O.S. thing you can do???

SEAN
(suddenly remembers)
Channel 16...the distress frequency...
(dialing knob)
Mayday, mayday, mayday...this is the Princess Ruby. Please, somebody answer...

EXT. OCEAN - NIGHT (STOCK)

as a COAST GUARD CUTTER tracks through stormy seas.

RADIO OFFICER (V.O.)
This is Coast Guard cutter Dallas. What is the nature of your problem, Ruby?

INT. BRIDGE - ON SEAN AND OTHERS

as they hear the voice, reacting, relieved and thrilled.

SEAN
The Captain and Chief Engineer... they've been...they're dead.

RADIO OFFICER (FILTERED V.O.)
(a grave pause)
What is your location?

SEAN
I...I don't know...

RADIO OFFICER (FILTERED V.O.)
Is your ship equipped with Omega satellite navigation or LORAN?

SEAN
Yes...

RADIO OFFICER (FILTERED V.O.)
The LORAN has a digital printout of your latitude and longitude. Give me the coordinates and we'll be there as quick as we can.

Sean hurries to the LORAN, reading the numbers.

EXT. DECK - RADIO ANTENNA - SAME TIME (EFX)

as LIGHTNING STRIKES above it in the night sky. Camera slowly ADJUSTS to find the RADIO ANTENNA CABLE. A second later, ETHAN'S HAND REACHES FOR IT, GETTING A FIRM GRASP.

INT. BRIDGE - SAME TIME

as Sean hurries back to the radio, pressing it against his spitless mouth.

SEAN
I've got the numbers.

RADIO OFFICER (FILTERED V.O.)
Give me the degrees first, followed by minutes and sec...

Suddenly his voice is CUT OFF, followed by STATIC.

SEAN
Hello? Are you there??

No response. A lump sinks into everyone's throat.

EXT. DECK - RADIO ANTENNA

as Ethan drops the cable he's just torn out, marching onward.

EXT. BRIDGE - NIGHT

as McCulloch bursts onto the bridge, followed by Miss Van Deusen.

MCCULLOCH
I demand to know what is going on...

MISS VAN DEUSEN
Oh dear God...

She's seen the bodies. McCulloch follows her glance, paling. He quickly takes charge, pushing through the students.

MCCULLOCH
Where's the radio?

SEAN
It's...dead.

DECK HAND (O.S.)
You're all going to die.

All heads spin as the deranged DECK HAND treads out from a shadowy corridor.

DECK HAND
You're the last ones. He's come back for you.

MCCULLOCH
What are you talking about?

The Deck Hand takes a final swig from his flask, dropping it with unsteady hands.

DECK HAND
Ethan Voorhees.

There is a collective, disconcerting silence triggered by the infamous name.

MCCULLOCH
You're insane, old man. Ethan Voorhees has been dead for over thirty years.

DECK HAND
He walks this ship, here and now.

MCCULLOCH
A killer walks this ship indeed. And it's certainly none of us...

The crazed old man gets his drift. Everyone looks at him suspiciously. McCulloch grabs a SCALING KNIFE off the wall, taking a step towards him.

DECK HAND
<u>You're</u> the one who's insane!!

The raving man flees back the way he came. McCulloch raises the flare gun; Miss Van Deusen grabs McCulloch's arm, stopping him.

MISS VAN DEUSEN
What are you doing??

MCCULLOCH
That lunatic has been spouting off about Ethan since we boarded...
(eyeing bodies)
It's no coincidence.

MISS VAN DEUSEN
But that doesn't prove that he's the one!

MCCULLOCH
Walking corpses are not real!

JULIUS
Yeah, well these dead bodies are sure enough real.
(to the others)
I say we regroup and find this motherfucker before he finds us.

There's a murmur; it makes sense.

MCCULLOCH
You'll do no such thing and watch your mouth, young man! I'm in charge here!

They all look at McCulloch defiantly.

JULIUS
School's out, McCulloch.
(to the others)
Let's go.

Julius walks off the bridge; all the seniors follow except Sean.

MISS VAN DEUSEN
Please everybody, stay here!!

They don't listen. McCulloch starts to go after them...and then it hits him:

MCCULLOCH
Christ...where's Rennie??

SEAN
She's...she's dropping the anchors. I thought the Coast Guard could find us easier if...

MCCULLOCH
What?? You sent her out there with a murderer running around loose??

EXT. DECK - NIGHT

as Rennie moves past wet, empty lounge chairs towards the bow. She passes a row of translucent windows. The first three are normal...but the fourth has the SILHOUETTE OF ETHAN ON ITS OPPOSITE SIDE. He begins to stride parallel to her, then disappears when the windows end and a wall takes over.

INT. BRIDGE CORRIDOR - NIGHT

as Julius and his followers continue on, passing Eva, who's coming up from a staircase. She stops Wayne.

EVA
What's going on? I heard on the P.A. system that...

WAYNE
(interrupting)
The Captain's been murdered. The buzz is that Ethan might be on board.

EVA
Ethan...Voorhees?

She knows the legend as well as everybody else. Wayne nods gravely, moving to catch up with the others. Eva rushes up to him again.

EVA
Have you seen Tamara?

WAYNE
No. And I'm not losing any sleep over it.

EVA
But she might be in trouble...

WAYNE
So what else is new?
(beat)
Look Eva, you're asking the wrong dude to feel sorry for Tamara Mason. Wise up -- it's not hip to be her friend.

EVA
I don't care about being hip anymore.

She means it. Wayne nods with understanding.

WAYNE
I'm sorry, but I've gotta find J.J.

He hurries on.

EXT. BOW - NIGHT

as Rennie appears, fighting the wind and rain to get closer to the anchor hoists.

POINT OF VIEW THROUGH DECK WINDOW - SAME TIME

--spying on Rennie like a wolf watching a lamb. We MOVE a few windows down, getting a better view of her.

REVERSE ANGLE - ON ETHAN

deciding that the time is right to strike. His hand moves to the bow entrance door knob, slowly turning it, pulling it open.

EXT. BOW - ON RENNIE

moving closer to the right anchor hoist, her back to us as well as Ethan. She climbs behind the hoist, looking at the consoles. Then suddenly a BARK.

RENNIE
Toby?

She turns, catching a glimpse of her dog running down the side of the deck. Rennie leaves the hoist, going after Toby.

ETHAN'S POINT OF VIEW

through the crack in the door, watching Rennie unexpectedly take off. He's about to move after her when he hears:

EVA (O.S.)
Tamara? Are you around here anywhere?

Ethan quietly closes the door. Rennie will have to wait.

INT. CORRIDOR - TRACKING WITH EVA

as she cautiously walks along, poking her head in every alcove.

EVA
Tamara?

ETHAN'S POINT OF VIEW

moving down the same corridor, catching a glimpse of Eva before she turns a corner and disappears.

INT. HALLWAY/TAMARA'S STATEROOM - MOVING WITH EVA (STEADICAM)

Eva steps into the hallway outside Tamara's stateroom. She walks up to Tamara's door, knocking on it. It swings open, unlocked.

EVA
Tamara?
(no response)
I just want to talk with you.

She steps into Tamara's room and we go in with her. The quarters are empty. Eva stands there for a beat, confused and scared. She's about to leave when a CREAKING SOUND causes her to look back at:

THE BATHROOM DOOR

It slowly swings open...splashing Eva's eyes with grotesque multi-images of Tamara: S[redacted]

EVA

shrieks, running back out the door...

INT. STATEROOM HALLWAY

...and sliding to a abrupt halt because ETHAN IS STANDING AT THE END OF THE HALLWAY. He moves toward Eva like a bulldozer. She turns a rapid 180 and sprints in retreat.

RUNNING WITH EVA (HAND HELD)

Gasping for oxygen, Eva has no time to even scream as she flees from the monster, erratically turning down a spiral staircase and running on.

ETHAN'S POINT OF VIEW (STEADICAM)

chasing after her with the smooth determination of a shark, never letting her get too far in the lead.

INT. BOWELS OF SHIP - ON EVA

Empty for a second, then Eva appears, weaving her way through a maze of corridors and passageways. She races past a sign directing passengers to "CLUB RUBY."

ANGLE - ETHAN

--entering the same corridor a beat after Eva exits it in the direction of the disco. He tramples onward.

INT. CORRIDOR/DISCO (STEADICAM)

The thudding low frequency of a mesmerizing dance tune precedes Eva as she tears open a door, entering the corridor. MOVE BACKWARDS WITH HER as she rushes forward, curving through the shallow passageway and emptying out onto a high tech DISCO FLOOR. A flashing Star Wars lighting system assaults her all directions along with the music. She's all alone in here.

TIGHT ON EVA

The lights strobing across her face only accentuate her terror. She spots another door on a small stage, rushing to it. It's locked.

CROOKED ANGLE - ENTRANCE DOOR

as Ethan enters the corridor, SLAMMING THE DOOR SHUT BEHIND HIM.

EVA

decides this is the wrong place to be. She moves for the corridor again and:

ETHAN

appears on the corridor steps for a brief second. The spotlight goes black, then flashes on again. Now he's gone.

EVA

backs away, sliding along the edge of the dance floor like she's on a building ledge. Chaser lights and mirror balls fondle her body as she moves as far away from the point where she last saw him. But:

ETHAN

illuminates only ten feet from her, a crimson strobe assaulting his hockey mask. She's on a collision course with him.

EVA

whirls dizzily to the center of the dance floor upon the sight of him. Camera SPINS with her in 360 degree arcs, PUSHING IN on her face.

EVA'S POINT OF VIEW

spiraling counter-clockwise on the dance floor, flashes of Ethan materializing where she least expects to see him. And getting closer. Finally at the point of exhaustion:

EVA

stops, looking everywhere.

EVA'S POINT OF VIEW

He seems to be gone. She catches her breath...then sensing his presence, she revolves a half-turn to face:

THE HOCKEY MASK

exploding under a pin spotlight, standing directly before her. His forearms recoil with lightning speed as he grips her throat...

WIDE SHOT - DISCO

Thundering music. Frantic lights. And Ethan and Eva at the center of it all. HER FEET ARE TWENTY-FOUR INCHES OFF THE GROUND, KICKING MADLY AS THE LIFE IS BEING CHOKED OUT OF HER. Finally Eva's legs go rag doll limp. Ethan flings her to the ground like a sack of flower. This dance is over.

EXT. DECK - NIGHT

Rennie appears again, scanning her no-visibility surroundings.

RENNIE
Toby? Where'd you go?

No sign of her dog. She remembers her mission, heading to the anchors again.

EXT. BOW - CONTINUOUS

as Rennie arrives on the bow, climbing into the left hoist box behind the huge anchor cable.

STALKING POINT OF VIEW

moving up to the bow door like Ethan did before, cracking it open, seeing Rennie from behind. And moving towards her.

RENNIE

is oblivious as she reads the directions above the controls.

INSERT - HOIST LEVER (SECOND UNIT)

as Rennie's hand grabs it, shoving it forward.

INSERT - GREEN HOIST BUTTON (SECOND UNIT)

A moment later, her thumb finds it and depresses it.

INSERT - ANCHOR CHAIN (SECOND UNIT)

as the massive black chain links thunder to life.

STALKING POINT OF VIEW

He's now within ten feet of the unaware girl.

RENNIE

remains in the hoist box, making certain it is operating correctly. A second later, we see the fleeting outline of a HUMAN SHAPE appear behind her.

STALKING POINT OF VIEW

Three feet from Rennie. She spins around to climb out of the hoist box and GASPS.

REVERSE ANGLE

She's facing MCCULLOCH. He immediately reaches past her, yanking the lever back to its center position, and:

THE ANCHOR CHAIN (SECOND UNIT)

grinds to a halt.

RETURN TO SHOT

as McCulloch faces her, angrily grabbing Rennie's arms, shouting over the storm.

MCCULLOCH
You had me worried to death!

RENNIE
But Sean said...

MCCULLOCH
I'm the one you should be listening to! Do you think dropping an anchor in the middle of a storm makes any sense whatsoever?

She tries to find some defense, but McCulloch leads her off before any words come forth.

CLOSE UP - EXERCISE MAT

as a pair of SKEET RIFLES, three FIRE AXES, a FLARE GUN and several POOL CUES are dumped onto the foam padded plastic.

INT. EXERCISE ROOM - NIGHT

where Julius has gathered his small group of vigilantes, including Miles and Wayne.

JULIUS
I managed to scrounge this shit from the game room and hallways. Grab what you want.

Wayne takes one of the rifles; Miles grabs the axe.

WAYNE
What are you taking, Julius?

JULIUS
(flexes fists)
Nothin.'

WAYNE
(dead serious)
We're talking the possibility of Ethan Voorhees here.

Julius pauses. He's not stupid.

JULIUS
Nothin' but this gun.

He reaches down, picking up the other rifle. And they move.

INT. STATEROOM HALLWAY/RENNIE'S ROOM - NIGHT

as McCulloch guides his niece down the hallway, swinging her door open.

RENNIE
Can't we at least talk about it?

MCCULLOCH
I refuse to discuss this ridiculous notion that a ghoul is terrorizing this ship.

RENNIE
But what about the drowning boy I've been seeing?

He avoids eye contact. McCulloch takes her hand, ushering her across the threshold. She's standing inside her room now; he's in the hallway.

MCCULLOCH
Whatever you've been...imagining... has nothing to do with Ethan Voorhees.
(pause)
I want you to be safe, Rennie. That's all I care about.

RENNIE
I'm not staying in my room, Uncle Charles.

MCCULLOCH
This isn't a request.

He closes the door on her face, pulling out a key, locking the dead bolt. She pounds on it from the other side.

RENNIE (O.S.)
Uncle Charles!

He ignores her, briskly walking away.

INT. RENNIE'S STATEROOM - SAME TIME

as she throws her fists against the door a final time, realizing it's futile.

INT. POWER ROOM - NIGHT

Steam continues to seep from the maze of criss-crossing pipes. Wayne appears on one of the catwalks. He's holding the skeet rifle under one arm, using the sun gun off his video camera to guide him.

WAYNE
J.J. -- you down here?

CLOSER ANGLE

as Wayne carefully lets his light guide him down the precarious walkway. An unexpected blast of steam scares the crap out of him, causing him to stumble.

INSERT - WAYNE'S GLASSES (SECOND UNIT)

--They slip off the bridge of his nose, skittering down through the catwalk and pipes to God knows where.

WAYNE

lies helplessly on the metal grid work, realizing his bleak predicament has just been squared. He pulls himself to a standing position again.

WAYNE
We got a major problem, Wayne.

WAYNE'S BLURRY POINT OF VIEW

His vision now gives him shadows and shapes rather than crisp images. He raises the gun and continues unsteadily forward.

POINT OF VIEW THROUGH GRID WORK

as Wayne inches forward. Camera slowly PANS INTO A PROFILE OF ETHAN, watching him from a catbird seat.

WAYNE

takes another step, almost tripping on a set of stairs leading down to the next level. And when he arrives there...

WAYNE'S BLURRY POINT OF VIEW

...A LARGE FIGURE STEPS OUT, HOLDING WHAT APPEARS TO BE A KNIFE.

WAYNE

instantly raises the rifle and FIRES...

WAYNE'S BLURRY POINT OF VIEW

...and the body goes down. He's hit him!

WAYNE

stands there, breathing some relief. He gets an idea, looking through his camcorder eyepiece. Wayne begins to adjust the eyepiece diaptor.

WAYNE'S POINT OF VIEW (B & W/VIEWFINDER MATTE)

as the figure on the ground slips in and out of focus, finally becoming crisp. WAYNE HAS SHOT A CREW MEMBER -- the same good looking one Tamara and Eva ogled earlier. He's holding a screwdriver from his waist band tool set, not a knife.

WAYNE

slowly lowers his camera as his heart rises into his throat.

WAYNE
No...

He raises his camcorder again, hoping a second view will reveal a dead Ethan rather than this young man.

WAYNE'S POINT OF VIEW (B & W/VIEWFINDER MATTE)

He gets half his wish: a HOCKEY MASK NOW FILLS HIS FRAME...but Ethan is far from dead. Wayne catches a split-second glimpse of Ethan's fist coming towards him, then the camera is KNOCKED FROM HIS EYE AND THE WORLD BECOMES DARK AND BLURRY.

WAYNE

screams, blindly running as fast as he can. He trips, picking himself up, stumbling down the catwalk stairs. Wayne makes it about ten feet before he stumbles over something, bringing with it a harsh strum from an ELECTRIC GUITAR.

ANGLE - WAYNE'S FEET

Sure enough, his left shoe is resting on the pickups of a blood-streaked Gibson Flying V.

TIGHT ON WAYNE

--sprawled out on the metal floor. He gropes around, his hands feeling something. It sends chills from his groin up through his scalp.

WAYNE
No no no...

REVERSE ANGLE

[redacted]

ETHAN

hoists him off of J.J.'s body and flings him into:

THE SHIP CIRCUIT PANEL (EFX)

which shorts out with a fanfare of ELECTRICAL SPARKS AND FIRE, INSTANTLY FRYING WAYNE.

INT. BRIDGE - SAME TIME

as the overhead lights briefly flicker, then resume normal operation. Sean stands opposite the navigational chart, ping-ponging between it and the ship's computers as Miss Van Deusen paces nervously.

MISS VAN DEUSEN
What was that??

SEAN
(very worried)
I don't know.

MISS VAN DEUSEN
(trying not to panic)
What happens if we don't get control of the ship, Sean? I want you to tell me the truth.

SEAN
(beat)
We could hit a reef, collide with another ship...we could be out here for weeks before anybody spotted us.

They are suddenly jolted with a DOOR SLAM as McCulloch storms onto the bridge.

MISS VAN DEUSEN
Did you find Rennie?

MCCULLOCH
She's locked safe in her room, no thanks to either of you.
(like Sean isn't even in the room)
Has he brought it back on course yet?

Sean doesn't look at him, still trying to assimilate the wall of components.

MISS VAN DEUSEN
He's doing the best he can, Charles.

MCCULLOCH
He's the son of the Captain, for Chrissakes. You'd think he'd be able to operate this thing!

Sean closes his eyes, trying to keep from losing his mind and temper. A fierce WAVE slaps the windows in front of Sean's face, motivating him to get his shit together. He checks the Omega and LORAN.

MCCULLOCH
Well?

Sean doesn't answer, moving to the seat behind the helm. His father's seat. Sean takes the chair, adjusting the wheel, watching the compass. He studies a series of buttons on the console.

CLOSE UP - WALL OF BUTTONS

We PAN across them, stopping on one labeled "FIRE ALARM - DO NOT BREAK EXCEPT IN CASE OF EMERGENCY." Camera continues around to find we are in the POWER ROOM, NOT on the bridge. Our vision suddenly lands on ETHAN, staring at the alarm button, considering. He glances back over his shoulder.

ETHAN'S POINT OF VIEW (EFX)

Wayne's body is NOW ON FIRE...AND THE BLAZE IS SPREADING THROUGH THE ROOM.

INT. BRIDGE - SAME TIME

as Sean makes up his mind, flipping several toggle switches.

INSERT - AUTO PILOT COMPUTER

as Sean flips the last toggle and a green light illuminates, indicating the AUTO PILOT is in effect.

RETURN TO SHOT

SEAN
It worked...we're back on course!

Sean feels his confidence instantly rejuvenated. Miss Van Deusen immediately embraces him. But a fraction of time later:

TIGHT ON FIRE ALARM BUTTON

Ethan's fist SMASHES the alarm button...

INT. BRIDGE - CONTINUOUS

...and a LOUD SIREN cries out across the entire vessel. The blood drains from Sean's face.

MCCULLOCH
What's that?

SEAN
The fire alarm...

VARIOUS ANGLES ON BOARD SHIP - NIGHT

as the shrieking alarm assaults the main deck, hallways and corridors, giving Julius, Miles and Wayne deep pause for thought.

INT. RENNIE'S STATEROOM - SAME TIME

as the alarm bombards Rennie's ears like everybody else's. She hurries to her curtained porthole window, working up the energy to look outside. Rennie gets a grip on them, FLINGING THEM OPEN. The DECK HAND'S CRAZED FACE IS GAZING BACK AT HER. Rennie screams; a second later he hurries off.

INT. BRIDGE - NIGHT

as McCulloch tears open a cabinet door labeled EMERGENCY FLARE GUN. The siren continues to blast.

MCCULLOCH
Can you shut that damn thing off??

Sean moves to a bank of switches, his eyes darting around for the appropriate switch. Miss Van Deusen sees McCulloch remove the FLARE GUN from the cabinet.

MISS VAN DEUSEN
We already thought of that -- nobody could possibly see it in this storm...

MCCULLOCH
There's only one person who needs to see it. And I'm going to find him.

MISS VAN DEUSEN
What about the fire??

MCCULLOCH
I doubt very much that one even exists.

MISS VAN DEUSEN
What are you talking about?

MCCULLOCH
Use some common sense! Setting off a fire alarm causes panic...the same kind of panic caused by suggesting Ethan Voorhees is on board.
(resolved)
Enough is enough.

He marches out the door. Sean finds the alarm kill switch, flipping it. The excruciating siren vanishes. He grabs a pair of rain jackets, tossing one to Miss Van Deusen.

SEAN
We have to get everybody together just in case the fire's for real.

Sean heads for the door, shoving it forward.

EXT. DECK - ON DOOR

as it slams open...and JULIUS steps out, not Sean, from a different deck door. TRACK with him as he treads along the side of the ship, skeet rifle raised.

JULIUS' POINT OF VIEW

walking past the lifeboat stations, the wind and precipitation battering the small boats. With no warning, AN OBSCURE FIGURE LEAPS OUT, GRIPPING AN AXE.

JULIUS

shoves the gun stock into his shoulder and takes instantaneous aim...but he doesn't shoot. He slowly lowers the rifle.

ANOTHER ANGLE

as MILES lowers the axe. They've just scared the shit out of each other.

MILES
I'll take the upper deck.

Julius nods. They separate. Neither boy notices the smoke which is starting to emerge from a deck vent...

INT. POWER ROOM - NIGHT (EFX)

Filled with black smoke. The fire is spreading dangerously close to a series of hoses attached to a fuel pump, leading to tanks below. A sign over them reads: DANGER - FUEL TANKS.

EXT. DECK POOL - NIGHT

--steaming and far from calm as the weather blitzes it. Miles appears, climbing a ladder to the upper deck level.

POINT OF VIEW THROUGH LADDER

Someone is spying on Miles from below, watching his every step.

EXT. UPPER DECK - CONTINUOUS

as Miles arrives, axe raised. He pauses to regard his surroundings, then moves on. RACK FOCUS TO FIND ETHAN RIGHT BEHIND HIM, having followed Miles up the stairs.

ANOTHER ANGLE

Only darkness and rain for a beat, then Miles materializes, curving around the gargantuan smokestack. He passes us and we SWING AROUND, now looking at the back of his head. He takes three more steps and ETHAN STEPS INTO THE FOREGROUND. Miles senses his presence and JERKS AROUND, RAISING THE AXE, BRINGING IT DOWN ON ETHAN'S HEAD...

...but Ethan easily grabs the axe handle before it makes contact, flinging it away.

EXT. LOWER DECK - ON JULIUS

He's pacing along when a clattering noise from above makes him stop. Suddenly MILES' AXE THUDS INTO THE MAHOGANY DECK NEXT TO HIS FOOT. Julius gazes at it, jerking his head upward.

JULIUS
Miles??

His answer is a LOUD CRACK OF LIGHTNING. At the same time:

RUNNING WITH MILES

He's scrambling as fast as he can across the slippery deck as the monster relentlessly pursues him.

ETHAN'S POINT OF VIEW

He's having no problem catching up to the defenseless teenager.

EXT. DECK STAIRS - SAME TIME

as Julius zooms up them to aid his comrade.

EXT. RADAR MAST - NIGHT

as Miles slides up to the mast and begins scaling it. He glances downward and sees:

MILES' POINT OF VIEW

Ethan is right at his heels.

MILES

slips on a rung, regains control, and continues upward. He makes it three more steps, almost at the uppermost point when ETHAN GRABS THE BACK OF HIS COAT, TEARING HIM OFF THE MAST.

STUNT FREEFALL

Miles cries out as he FREEFALLS BACKWARDS, somersaulting and twisting like he's doing one of his better dives...

CLOSE UP - MILES' FACE

...Empty space for a half-second, then MILES' FACE JOLTS INTO FRAME with a look of ultimate agony. Something has abruptly stopped his fall. Something quite fatal.

EXT. DECK - ON JULIUS

coming around a corner, stopping dead in his tracks, his stomach wrenching as his eyes fall on:

MILES (EFX)

[redacted]

JULIUS

doesn't get the chance to grasp the reality of it because ETHAN'S HAND GRIPS HIS SHOULDER, SPINS HIM AROUND AND SLUGS HIM SQUARELY IN THE FACE. The force of it sends the boxer REELING BACKWARDS OFF THE RAILING...

EXT. STORMY OCEAN (TANK)

...and Julius SPLASHES INTO THE ROUGH SEA. He's quickly swallowed by the torrential waters.

INT. RENNIE'S STATEROOM - NIGHT

as Rennie's HAND jiggles her doorknob again, confirming that it's locked tight. RISE to find her desperate face; she begins furiously pacing and we DOLLY BEHIND HER...but Rennie stops cold upon hearing:

YOUNG ETHAN (O.S.)
Hhhhelp....me....

Rennie whirls into a CLOSE UP, staring with disbelief at:

YOUNG ETHAN (EFX)

...who is standing on the oval rug in her stateroom, his hands reaching out to her. But then comes the inexplicable: THE OVAL RUG TURNS INTO LAKE WATER AND ETHAN SINKS INTO IT. He's drowning in the middle of her room, choking on murky water.

YOUNG ETHAN
Hhhhelp me....I'm drowning...

RENNIE

stands frozen, feeling herself drawn to him like a magnet. She crawls to the edge of her rug, which is now a deep lake, and extends her arms to him.

YOUNG ETHAN

grabs her hand, pulling hard, then grinning wide.

RENNIE

[redacted]

HERSELF!

Rennie is holding onto herself, about four years younger in a bathing suit, drowning in the lake. YOUNG RENNIE.

YOUNG RENNIE
Hhhhelp....me....

RENNIE

screams with guttural fear, letting go of herself, watching her younger self drown in the hole in her room.

YOUNG RENNIE

disappears under the surface of the water...which seconds later CHANGES BACK INTO HER OVAL RUG.

NEW ANGLE

as Rennie moves away, tears rolling down her face, utterly confused. She backs against the wall next to her porthole window and THE REAL ETHAN'S FIST SMASHES THROUGH THE WINDOW, GRABBING HER THROAT. Rennie struggles, gasping for air as he attempts to strangle her.

CLOSE ON RENNIE'S HAND

groping for a weapon to stop him, her fingers skittering across her table like a spider.

TWO SHOT - RENNIE AND ETHAN

Her head is pulled taut against the wall just below the porthole, with Ethan's hideous mask framed in the circular shattered window. She's slowly dying.

CLOSE ON RENNIE'S HAND

Her movements slow as the oxygen leaves her system. But Rennie's fingers miraculously find a recognizable object: the ink-dip pen given to her by Miss Van Deusen. She seizes it, getting a firm grip.

CLOSE ON ETHAN

as Rennie JABS THE PEN BACKWARDS, SENDING THE SHARP INSTRUMENT THROUGH THE EYEHOLE OF HIS MASK. Ethan instantly releases her, reeling backwards.

RENNIE

sinks to the floor, scrambling on all fours to get as far away from the porthole as possible. She makes it across the room to her stateroom door just as:

THE DOOR

is SLAMMED OPEN FROM THE OTHER SIDE. She shrieks in terror but it's SEAN who is standing there.

SEAN
Rennie...??

RENNIE
(pointing)
The window...

Sean rushes to the shattered porthole, looking out, seeing nothing. He steps back to her.

RENNIE
I don't understand what is happening to me...

She breaks down; he holds her.

SEAN
It's gonna be okay...

INT. POWER ROOM - NIGHT (EFX)

...but Sean couldn't be more wrong. The flames are lapping at the fuel pump and hoses, furiously burning down into the tank. A second later the whole thing EXPLODES IN A BALL OF FIRE.

EXT. SHIP HULL - UNDERWATER (EFX/MODEL?)

as a huge HOLE is blown through the thick steel hull.

INT. RENNIE'S STATEROOM - SAME TIME

The ship noticeably rocks from the explosion. Rennie clings to him fearfully.

RENNIE
What is it??

One second later, the lights begin to flicker.

SEAN
The power room...

INT. POWER ROOM - SAME TIME (EFX)

as huge amounts of water rush in from a gaping hole in the hull.

INT. SHIP KITCHEN - SAME TIME

as the overhead lights flicker over McCulloch. There's some fear mixed with the anger as he grips his flare gun, moving onward.

POINT OF VIEW FROM KITCHEN OVENS

Someone is crouched behind a massive convection oven, spying on McCulloch.

MCCULLOCH

almost flinches when the lights die and he's plunged into blackness. He moves forward, every step tentative. He passes the convection ovens and we REMAIN on them, spotting the frightened face of the DECK HAND in the shadows. The deranged old man is very sober now, clutching a LARGE KITCHEN KNIFE for defense.

INT. RENNIE'S STATEROOM - SAME TIME

Sean paces feverishly in the blackness of her room, trying to think, talking to himself.

SEAN
Rule one, don't panic. Rule two, assess the damage and act accordingly...

RENNIE
Is the ship going to sink??

He returns to Rennie, the panic settling back in.

SEAN
I don't know.

Her ultimate fear is staring her straight in the face. Suddenly the dim blue lights flicker on.

SEAN
The emergency lights just kicked in...

Sean makes Rennie look into his eyes. His words are meant to convince himself as much as Rennie.

SEAN
We'll be okay. I want you to wait by the lifeboats, just in case.

RENNIE
(terrified)
I'm not going near any lifeboat!

SEAN
But Rennie...

RENNIE
I'm not!!

INT. SHIP RESTAURANT ROOM - SAME TIME

as Miss Van Deusen gathers a handful of students who are panicking, sitting them down.

MISS VAN DEUSEN
Everybody wait right here until I come back with the others -- understand?

They nod, frightened to death. She dashes away, carrying us into a view of the dining room windows. No one notices the SILHOUETTE OF ETHAN passing by on the outside deck.

INT. ENGINE ROOM - SAME TIME (EFX)

Sea water is pouring into the ship's motors. Clouds of steam and black smoke fill the room as the engine bearings begin to GRIND.

INT. SHIP HALLWAY - SAME TIME

as McCulloch rushes up to Rennie's already open door, cautiously entering with flare gun raised.

MCCULLOCH
Rennie??

MCCULLOCH'S POINT OF VIEW

The room is empty, shards of the porthole glass scattered across her rug. He steps over to it, bringing his head up to the gaping hole, peering outside. We wait for his attack...but it doesn't come. McCulloch's eyes take us to something across the room. The bathroom door is ajar.

MCCULLOCH

cautiously steps up to the door, silently grabbing the knob and SWINGING IT OPEN. It's empty. He hears something, spinning around. Again, nothing is there. McCulloch quickly moves to the telephone and dials. A few seconds pass.

MCCULLOCH
Come on, answer!!

INT. BRIDGE - SAME TIME

TIGHT on the bridge telephone, ringing repeatedly. RISE TO FIND ETHAN, ignoring the phone, scrutinizing the deck below through rain-streaked windows.

ETHAN'S POINT OF VIEW

Miss Van Deusen is darting across the deck, gathering up a trio of terrified seniors.

RETURN TO SHOT

Ethan methodically moves to the bank of switches, studying them.

INSERT - CONSOLE

In large, unmistakable letters over a red button are the words "ABANDON SHIP ALARM." He flips back the plastic safety cover, exposing the button.

INT. BOWELS OF SHIP - SAME TIME

A horrible grinding sound echoes through the narrow corridor. Sean and Rennie appear at the opposite end, coughing on the black smoke which clouds their passageway. Sean looks down, seeing that they are standing in a puddle of water.

SEAN
Water has gotten to the engines.
(coughs)
We have to get everybody off this ship...

INSERT - ABANDON SHIP BUTTON

as Ethan presses it with firm deliberation, and:

INT. BOWELS OF SHIP - CONTINUOUS

A WHOOPING SIREN blasts through the passageway. Sean and Rennie have no time to react because:

ANGLE - CORRIDOR (EFX)

A sealed compartment door EXPLODES OPEN WITH THE PRESSURE OF SEA WATER...

REVERSE ANGLE (EFX)

...and a WALL OF WATER ENGULFS RENNIE AND SEAN, KNOCKING THEM DOWN. Sean fights to pull her up, but not in time for her to witness:

[redacted]

which bobs up in front of her. Rennie cries out, scrambling to grab onto Sean as what's left of Wayne's body washes past them.

EXT. DECK - NIGHT

as a door opens and Miss Van Deusen guides a half-dozen SENIORS over to the LIFEBOAT STATIONS.

MISS VAN DEUSEN
(shouting over storm)
Everybody climb in!

They follow her orders as the Abandon Ship alarm wretches on. But little do they know that:

STALKING POINT OF VIEW

Someone is briskly moving towards the group and Miss Van Deusen. Just as we are within a few feet of her...

REVERSE ANGLE

--It's MCCULLOCH who's approached them. He grabs Miss Van Deusen, shaking her violently.

MCCULLOCH
What did you do with Rennie??

MISS VAN DEUSEN
Nothing! I went to her cabin and...

McCulloch rushes off before she can finish. Miss Van Deusen turns back to the other kids, helping them into the boat.

MISS VAN DEUSEN
Everybody hurry...please...

EXT. DECK - CLOSE ON MAHOGANY DECKING - SAME TIME

We slowly DOLLY BACKWARDS until Miles' AXE comes into frame, still stuck in the mahogany decking. A beat, then ETHAN'S HAND DISLODGES IT FROM THE WOOD.

INT. CORRIDOR - NIGHT

as Sean climbs up from below, soaked to the bone, pulling up a half-conscious Rennie. Sean carries her around a corner, where he collides with McCulloch. McCulloch pulls Rennie away from him.

MCCULLOCH
She never should've set foot on this ship. This is your fault!

SEAN
This is Ethan's fault!

MCCULLOCH
(shouting)
Not another word, do you hear me??

EXT. LIFEBOAT STATIONS - NIGHT

as Miss Van Deusen throws the "down" lever and the lifeboat hoist begins to lower the boat. Camera SLOWLY CREEPS IN A SEMI-CIRCLE AS A SILHOUETTED FIGURE STEPS INTO A POOL OF LIGHT BEHIND HER. ETHAN.

ANGLE - LIFEBOAT

One of the students screams, the others clinging together upon the sight of this infamous monster. But the boat is already over the edge, past the point of return. And lowering at a snail's pace.

MISS VAN DEUSEN

turns to see ETHAN APPROACHING THEM WITH AXE RAISED. She backs away but Ethan ignores her, heading directly for the hoist. He arches back with his weapon and SLICES DOWNWARD.

INSERT - HOIST CABLE (SECOND UNIT)

as Ethan's axe CHOPS THE CABLE IN TWO, and:

EXT. SHIP/OCEAN (TANK)

The bow cable SNAPS, DUMPING THE HALF DOZEN TEENAGERS INTO THE TURBULENT SALT WATER. They last about five seconds before succumbing to a drowning death.

MISS VAN DEUSEN

sees it all, her intestines constricting in agonizing knots. She summons all her rationale and sends it down to her legs, running away as fast as she can.

MISS VAN DEUSEN'S POINT OF VIEW

--knocking down deck tables, chairs and chaise lounges as she flees. The creative writing teacher swerves around a column, heading for an interior door, sliding to a stop as it BANGS OPEN IN FRONT OF HER. McCulloch steps outside, carrying Rennie, with Sean right behind her. Rennie is conscious now, squirming free of her uncle upon the sight of Miss Van Deusen.

ANGLE TO INCLUDE ALL

as Rennie rushes into Miss Van Deusen's arms. The teacher holds her, beginning to cry herself.

MCCULLOCH
Why aren't you with the others, woman??

Finally the message comes forth:

MISS VAN DEUSEN
Ethan...he has an axe...

His face grows taut with anger.

MCCULLOCH
Ethan Voorhees is dead!!

A PRIMAL SCREAM OF AGONY immediately cries out behind them, the words unintelligible. They turn around to witness THE DECK HAND STAGGERING TOWARDS THEM, GRIPPING THE KITCHEN KNIFE.

MCCULLOCH

raises the flare gun with zero hesitation and FIRES IT...

ANGLE - DECK HAND (EFX)

[redacted]

CLOSE ON HIS BACK (EFX)

[redacted]

RETURN TO MASTER

McCulloch gazes with utter disbelief.

MCCULLOCH
Dear Christ...

SEAN
We have to get off this ship!!

They back away from the horrid sight and begin to run, the Abandon Ship alarm still attacking their ears.

EXT. LIFEBOAT STATIONS - NIGHT

as McCulloch, Miss Van Deusen, Rennie and Sean scramble to the closest lifeboat.

SEAN
Everybody in -- I'll get the hoist!

McCulloch has no time for politeness, moving to the lifeboat ahead of the women. Rennie stops cold, gazing glassy-eyed at the small boat.

MISS VAN DEUSEN
Come on, sweetheart -- get in...

But she doesn't budge. McCulloch levels wild eyes on her, quickly climbing back down.

MCCULLOCH
Get in the boat, Rennie!

RENNIE
I...I can't...

MCCULLOCH
(shaking her)
You can and you will!!

He tries to slap her out of it, dragging her over to the boat, ignoring her terror-stricken frenzy.

SEAN
Stop it!!

MISS VAN DEUSEN
Leave her alone, Charles!

Miss Van Deusen quickly moves to a hysterical Rennie and holds her, eyeing McCulloch vehemently.

EXT. DECK - TIGHT ON DEAD DECK HAND - SAME TIME

as rain begins to wash the blood from his back. [redacted] E.

EXT. LIFEBOAT STATIONS - SAME TIME

as Rennie clings to Miss Van Deusen, crying.

MISS VAN DEUSEN
It's the only way, Rennie. Let's get in the boat now, okay? Please...for me?

Rennie finds herself nodding. Miss Van Deusen helps the trembling girl up the steps, an angered McCulloch right behind.

INT. LIFEBOAT - CONTINUOUS

as Rennie climbs over the boat edge, RECOILING AT THE SOUND OF A SNARLING DOG. Toby is curled up in the corner of the lifeboat, teeth bared.

RENNIE
Toby...

She climbs in, moving to her equally relieved dog, McCulloch and Miss Van Deusen right behind her.

INSERT - HOIST BUTTON (SECOND UNIT)

as Sean jabs it and the hoist motor kicks in.

EXT. SHIP - WIDE SHOT (EFX)

just as a huge BOLT OF LIGHTNING cracks over the smoke stack and upper deck. ETHAN steps out from behind it, gaping down on them with frightening omnipresence. Gripping the bloody axe.

EXT. LIFEBOAT STATIONS - CONTINUOUS

Sean climbs in the boat as it continues to lower. He takes one look back at the ship and sees:

ETHAN

rapidly moving down the staircase towards them. Sean's view is CUT OFF as the lifeboat sinks below deck level.

RETURN TO SHOT

as Sean's eyes dart around, down to the sea, up at the hoist.

SEAN
Come on...faster....

ETHAN'S POINT OF VIEW

trampling towards the hoist, about thirty feet away now. The boat has already disappeared over the edge.

EXT. SHIP/STORMY SEA - NIGHT (TANK)

as the lifeboat continues to lower, about ten feet from making contact with the tumultuous ocean. The ship's hull is crooked and sinking.

TRACKING WITH ETHAN

as he relentlessly moves to the hoist cable, raising his axe.

EXT. SHIP/STORMY SEA (TANK)

as the ship finally touches water, and:

INSERT - HOIST CABLE (SECOND UNIT)

Ethan's axe blade CHOPS THE CABLE...

EXT. SHIP/STORMY SEA (TANK)

...and the hoist cable falls limply over them. Ethan's too late. Sean looks up and sees:

ETHAN

standing by the hoist, hovering over the edge. Very angry.

SEAN (TANK)

grabs an oar, turning back to McCulloch.

SEAN
Start rowing!!

McCulloch takes the oar as Miss Van Deusen holds onto Rennie tightly, the girl's eyes squeezed shut. Sean looks up at the ship again, and:

SEAN'S POINT OF VIEW

Ethan is gone.

EXT. SHIP/STORMY SEA (TANK)

Sean looks around with confusion as huge waves, wind and rain pummel them.

SEAN
He's gone...

POINT OF VIEW FROM WATER (TANK)

...or is he? We're moving towards the lifeboat at water level, almost like a shark preparing for attack.

INT. LIFEBOAT (TANK)

Sean breathes with some relief, resuming his rowing with McCulloch. They get about three strokes apiece before:

A DARK FIGURE (TANK)

lunges from under the ocean surface, grabbing onto Sean. Everybody SCREAMS...but it's JULIUS, gasping for oxygen, spitting up seawater. Sean pulls him over the edge.

SEAN
It's Julius!

Miss Van Deusen moves to help him and we:

SLOW DISSOLVE TO:

EXT. STORMY OCEAN - WIDE SHOT - DAY (SECOND UNIT)

The ship is gone now, the lifeboat a speck in the ocean.

INT. LIFEBOAT - DAY (OCEAN?)

The water is less rough now, the rain replaced with fog. Julius has taken McCulloch's place behind an oar; McCulloch is flanking his shivering niece with Miss Van Deusen.

MCCULLOCH
(miserable)
If we don't find the shore soon we're all going to die.

Sean tries to ignore him, keeping his mind on rowing.

MISS VAN DEUSEN
(unable to hide fear)
Do you know where we are, Sean?

Sean pauses, utterly exhausted. He thinks for a moment, remembering his father's gift. Sean reaches into his coat pocket, removing the pocket navigational calculator. He stares at it long and hard. Julius looks over at him, seeing that Sean is on the verge of tears. He grips his shoulder.

JULIUS
Hey man, if I can make it, so can you.

Sean slowly nods, turning on the calculator.

SLOW DISSOLVE TO:

EXT. OCEAN - NIGHT (TANK)

as the lifeboat rows into frame, the water relatively calm.

INT. LIFEBOAT - NIGHT (TANK)

McCulloch, Rennie and Miss Van Deusen are asleep, Sean and Julius rowing on sheer will power. Sean takes one more stroke, feels himself passing out, then regains his coherence again. Julius glances off the side of the ship for no particular reason, then does a doubletake.

JULIUS' POINT OF VIEW (SECOND UNIT - N.Y.)

They are rowing right past THE STATUE OF LIBERTY, illuminated in all its glory.

INT. LIFEBOAT (TANK)

Julius feels his eyes widening and a huge smile taking control of his haggard face. He tugs on Sean's sleeve, his eyes never leaving the monument.

JULIUS
Hey man, wake up! Check it out!!

The other stir as well, opening their eyes, not sure if it's some kind of vision or if they are genuinely here.

JULIUS
God damn, we're in New York! You did it, my man!!

Julius howls with delight, Miss Van Deusen hugging Rennie as Julius gives Sean the high-five. Toby barks.

WIDE SHOT - NEW YORK HARBOR - NIGHT (SECOND UNIT - N.Y.)

as the lifeboat rows toward the very famous skyline of Manhattan, twinkling in the near distance. We can hear the faint sound of Julius singing "New York, New York," relieved to be alive. They're going to make it.

EXT. EMPTY OCEAN - ANOTHER ANGLE (TANK)

as the sound of Julius' voice grows fainter. The water begins to ripple...then the top half of a HOCKEY MASK BREAKS THE SURFACE FOR A BREATH OF AIR, SINKING AGAIN. And swimming onward.

EXT. CANNERY HARBOR - NIGHT

as Julius and Sean row the lifeboat up to a narrow barge beneath deserted dock warehouses. They are not in the safest part of town by a longshot.

CLOSER ANGLE

as they climb onto the barge. Rennie breathes with relief as she steps off the boat. She takes a final glance back at it and sees:

YOUNG RENNIE

flailing her arms in the water right next to the lifeboat, drowning.

YOUNG RENNIE
Hhhhelp...me....

Suddenly a DECOMPOSED HAND REACHES UP FROM BELOW, GRABBING HER, DRAGGING HER UNDER.

EXT. BARGE - ON RENNIE

She gazes in utter shock, screaming:

RENNIE
No!!!

They all follow her eyeline...but the water is calm, nothing there.

MISS VAN DEUSEN
(holding her)
It's okay...you're safe now...

McCulloch grits his teeth.

MCCULLOCH
Come on -- everybody up the ladder.

He's the first one up. Sean looks at Rennie, concerned, then hoists Toby up in his arms. They all begin climbing the ladder.

CLOSE ON LADDER - NIGHT

as the last pair of feet disappear over the top edge of the dock. Camera PANS back down the rungs, finding the lifeboat and barge again. Suddenly ETHAN SPRINGS FROM THE WATER, CLIMBING ONTO THE BARGE. He gazes up at his new surroundings, quite different from all the years he's spent at Crystal Lake. But an item at the far end of the dock causes him the longest pause...

ETHAN'S POINT OF VIEW

A tattered billboard over one of the warehouses advertises the NEW YORK RANGERS HOCKEY TEAM, featuring a full shot of the HOCKEY-MASKED GOALIE.

ETHAN

looks at it long and hard. He tears off his life preserver with renewed ambition.

WIDE SHOT - BARGE AND DOCK WAREHOUSES - NIGHT

as Ethan heads up the ladder. He's about to take Manhattan.

EXT. CANNERY WAREHOUSE DISTRICT - NIGHT

as our survivors head into an isolated, foreboding group of dock warehouses and alleys.

MISS VAN DEUSEN
There must be a phone around here somewhere...

MCCULLOCH
A wonderful choice of places to dock a boat, Mr. Robertson.

Sean looks away, trying to keep from losing his temper.

PREDATOR'S POINT OF VIEW - SAME TIME

We're spying on them from behind a stack of crates as they come in our direction. Waiting for the right moment.

RETURN TO SHOT

as they move towards the stack of crates. Without warning, a PAIR OF GANG BANGERS JUMP OUT, BOTH HOLDING GUNS. Nervous young druggies.

GANG BANGER #1
Hands up!!

GANG BANGER #2
Do it!!

All hands go up. Gang Banger #2 grabs McCulloch's watch and wallet, skimming through a wad of bills and credit cards while #1 keeps them covered.

GANG BANGER #2
Got some good shit here, holmes.

GANG BANGER #1
(eyeing Rennie)
You got that right...

He steps over to Rennie, brushing her hair back with the barrel of his revolver, spotting the <u>Statue of Liberty pendant</u> Sean gave her.

GANG BANGER #1
Now ain't that sweet.

He tears it off her neck, pocketing it. Sean angrily moves toward him and Gang Banger #1 <u>shoves the barrel against Rennie's temple</u>.

GANG BANGER #1
Go ahead, superman. Be a hero.

Sean has no choice but to freeze. Julius flexes his fists, but he too has Gang Banger #2's gun leveled on him. McCulloch stares at the thugs with obvious contempt. It doesn't go unnoticed.

GANG BANGER #1
You got a problem, Dad?

McCulloch offers some rare silence, shaking a "no" to the gun-toting kid. Rennie's dog begins to growl, backing away, ready to defend her. Gang Banger #1 points his barrel at Toby with zero conscience, cocking back the hammer.

RENNIE
No!

She pushes his arm to the side just as the bullet FIRES...

ANGLE - TOBY

as the bullet tears up asphalt next to the dog's paws. Toby sprints off into the darkness.

RETURN TO SHOT

Gang Banger #1 grabs Rennie by the hair, brutally jerking her head back.

MISS VAN DEUSEN
Please, don't hurt her...

GANG BANGER #1
Hurt this princess?
(beat)
Would I do that?

They cough out laughs. Gang Banger #1 looks into Rennie's eyes, his barrel still on her skin.

GANG BANGER #1
You look like a party girl, princess. How'd you like to go on a date with me and my friend? If you're free, that is.

More phlegm-filled laughs. He drags her away, Gang Banger #2 backing away with him with his gun still trained on the others.

GANG BANGER #2
You follow and we'll blow her fuckin' head off, comprende?

The others watch helplessly as Rennie is abducted.

JULIUS
We can't let those gang-bangers get away, man...

Julius starts to move after them. McCulloch grabs him.

MCCULLOCH
You heard him! We have to call the police...

Julius jerks away from McCulloch's grasp. But he knows McCulloch is right.

MCCULLOCH
Everyone split up -- we'll cover more ground that way.

MISS VAN DEUSEN
I don't think that's such a safe idea...

MCCULLOCH
My niece's life hangs in the balance right now!! Every second counts.

No more rebuttal. They hurry off.

EXT. GANG BANGER'S LAIR - NIGHT

It's a narrow passageway between warehouses...decrepit brownstones with shattered chicken-wire windows, moss growing on the bricks. The Gang Bangers appear with Rennie, dragging her down some concrete steps.

GANG BANGER #1
Welcome to the casbah, princess.

PAN AROUND with them as they walk through a thick blanket of STEAM which pours out of a factory vent. We MOVE through the mist with them, revealing a tattered, rain-soaked couch and chair, upholstery shredded. A spool once used for telephone wire functions as their coffee table. They splash through puddles, throwing her down on the couch.

ANOTHER ANGLE

--looking back at the steam vent. ETHAN APPEARS IN THE BILLOWING MIST.

CLOSE UP - SYRINGE

as a yellowish liquid squirts out the dirty needle. WIDEN to find Gang Banger #2 holding it with transfixed eyes, his compadre holding a squirming Rennie down on the couch, tearing back her jacket to reveal a bare arm.

RENNIE
Please don't...

GANG BANGER #1
Loosen up, baby. It'll feel way better if you're stoned.

CLOSE ON ETHAN'S FEET - SAME TIME

Amongst the slime and cigarette butts is a discarded syringe. Ethan picks it up.

CLOSER ANGLE - COUCH

just as Gang Banger #2 jabs Rennie with the needle. Gang Banger #1 wrestles off his torn leather jacket, pushing Rennie back on the exposed foam padding as his friend watches excitedly.

GANG BANGER #1
Slang us some more 'caine, JoJo. We're in for a long night.

Gang Banger #2 runs out the back way. #1 tears open Rennie's blouse, his filthy mouth moving to her neck. Rennie spits in his face. He hesitates not in SLAPPING HER HARD.

GANG BANGER #1
It's your parade, princess. Can be smooth or can be rough. Your choice.

She closes her eyes, trying to blot out what's about to happen.

GANG BANGER #1
I think I'm in love.

PUSH IN on his face as his neck arches down, bringing his lips toward her chest. Just before contact he GRUNTS THICKLY, HIS EYES BUGGING OUT.

WIDER ANGLE

Ethan is standing right behind him, shoving something into his back, out of frame. He thrusts it again, bringing with it one more horrific grunt from the kid. Ethan goes for number three and:

[redacted]

RENNIE

opens her eyes, looking into the dead boy's face as blood drips from his mouth. He collapses in front of her, giving way to a view of ETHAN TOWERING OVER HER. At the same time:

GANG BANGER #2

comes around the corner.

GANG BANGER #2
Forgot my money, holmes...

He stops dead in his tracks at the sight of Ethan.

GANG BANGER #2
Who the fuck are you?

Ethan paces toward him. The kid glances at his dead friend arched over the couch, quickly whipping out his .38.

GANG BANGER #2
You're dead, fuckhead.

BANG!

...but Ethan keeps on coming. Five shots later and Ethan's still standing, easily picking up the slime ball and SHOVING HIM HEAD FIRST INTO THE MOSSY BRICK WALL. The kid falls in a bloody heap.

RENNIE

shoves Gang Banger #1 off of her as Ethan returns his attention to her. She grabs a loose brick and FLINGS IT AT HIM, CRACKING HIS HOCKEY MASK, momentarily disorienting him. Rennie sprints away.

EXT. ALLEY #1 - NIGHT (LONG LENS)

as Julius runs into view, looking down a menacing alley, spotting a phone booth. He hurries for it.

PREDATOR'S POINT OF VIEW

Like a cat watching a bird, we watch Julius head for the booth.

JULIUS

slams open the booth door, grabbing the receiver, punching the "operator" digit. SLOWLY PUSH IN on him as he waits for an answer. Several more rings.

JULIUS
C'mon...

Finally a click and muffled words from the operator.

JULIUS
Get me the police -- this is an emergency...

SMASH! as ETHAN'S FIST CRASHES THROUGH THE BOOTH WINDOW, GRABBING JULIUS BY THE THROAT. Julius grips Ethan's scaly arm with all his strength, staring at the cracked hockey mask framed in the shattered window. Julius summons all his strength, tearing free of Ethan's grasp and running out the door. The phone is left dangling.

RUNNING WITH JULIUS (HAND HELD)

with no apparent direction. Literally running for his life.

TRACKING WITH ETHAN

He's just as quick, but smoother and more methodical.

JULIUS' POINT OF VIEW (HAND HELD)

heading up the alley, spotting a fire escape, diverting his course straight for it.

ANGLE - FIRE ESCAPE

as Julius LEAPS ONTO IT, dragging himself up, climbing as fast as is humanly possible.

ANGLE - ETHAN

...but Ethan is far from human, easily negotiating the wrought-iron stairs and rapidly catching up.

EXT. ROOFTOP - CONTINUOUS

as Julius' head appears, clawing his way onto the tar-papered surface, running to the opposite side. A second later, ETHAN HOPS UP RIGHT BEHIND HIM.

REVERSE ANGLE

as Julius soon learns the awful truth that the only way up is the only way down...with the exception of a head-splitting freefall. No way is he gonna jump. Julius turns back to Ethan, raising his fists, psyching himself up for the fight of his life. He whispers to himself:

JULIUS
Use the combos and keep the feet light...

THE FIGHT BEGINS, man against monster, each sizing the other up. Ethan takes the first swing, Julius deftly dodging him and countering with left-right-left combination. They have absolutely no effect. Julius follows up with a round of kidney punches. Again, nothing. Julius finds himself being forced back against the rings, which in this case is the edge of the roof. He risks a glance backwards and sees:

JULIUS' POINT OF VIEW

It's a long, rough way down. It's do or die time.

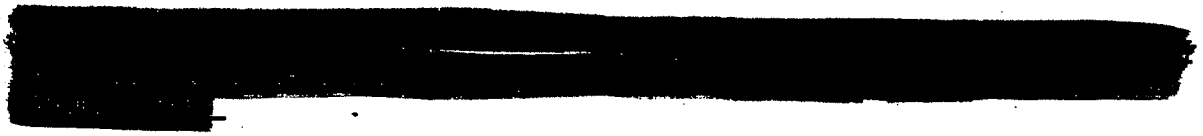
RETURN TO SCENE

as Julius SLAMS PUNCH AFTER PUNCH INTO ETHAN, forcing him back to the center of the rooftop, spending every last ounce of his energy in doing so. He throws one more feeble punch, knowing it's his last.

JULIUS
Take your best shot, motherfucker...

Ethan gladly obliges, winding up and recoiling with a punch none of us expected...

ANGLE - SLANTED LOWER ROOF



EXT. ALLEY #2 - NIGHT

as Rennie dizzily runs down the alley, the effects of the drugs kicking in.

RENNIE'S POINT OF VIEW (POST EFX)

Blurry, disoriented, erratic. Suddenly A FIGURE JUMPS OUT FROM A CORRIDOR IN FRONT OF HER.

RETURN TO SHOT

It's SEAN. He rushes to her, sensing her disorientation.

SEAN
Rennie...what'd they do to you??

RENNIE
Drugs...
(serious pause)
Then Ethan came. He's here, Sean.

Oh Jesus. He never expected this.

SEAN
We have to find the others.

Together they run off.

EXT. ALLEY #3 - NIGHT (OVERHEAD ANGLE)

as Miss Van Deusen briskly walks below us, far from relaxed in this threatening environment.

TRACKING SHOT

She moves forward, the only sound being her shoes against wet asphalt. Four more steps, then a DARK, OUT OF FOCUS FIGURE STEPS OUT BEHIND HER WITH A GUN.

VOICE
Freeze.

RACK FOCUS to find a uniformed IRISH COP standing there, service revolver raised. McCulloch steps out from the alcove as well, recognizing Miss Van Deusen.

MCCULLOCH
It's okay -- she's with me.

She turns around, lowering her hands, utterly relieved.

IRISH COP
My apologies, Miss. My unit's right over here.

They head through an ABANDONED PARKING LOT towards a concrete wall with stairs; about six feet above the wall is an upper street, where his patrol car is parked. They get halfway through the lot when they hear:

SEAN (O.S.)
Hey!

REVERSE ANGLE

as Sean and Rennie run to join them from the alley. McCulloch rushes to his niece.

MCCULLOCH
Rennie, thank God...

But Rennie goes to Miss Van Deusen instead. It's a bitter pill for McCulloch.

SEAN
Ethan's here in New York.

MCCULLOCH
Don't be ridiculous!

MISS VAN DEUSEN
Is it true, Rennie??

She nods, unable to repress her fear.

IRISH COP
Is this the lass in question?

MCCULLOCH
(stewing)
Yes.

IRISH COP
Who is...Ethan?

MCCULLOCH
He's a walking corpse, a phantasm from hell.

The others stare at McCulloch angrily. Miss Van Deusen turns to the confused policeman.

MISS VAN DEUSEN
I'm afraid you'll have some trouble believing us.

IRISH COP
So try me.

EXT. SQUAD CAR - NIGHT

parked above the abandoned garage, the interior dark. The Cop and our heroes appear in the background, coming towards it.

IRISH COP
You're right -- I find it a tall tale indeed. But you seem like honest folks so I'm inclined to believe at least some of it.

MISS VAN DEUSEN
(relieved)
Thank you. The first thing we have to do is find Julius.

IRISH COP
I'm sure he'll pop up soon enough. Why don't you climb in the back while I radio for backup.

ADJUST INTO A FULL SHOT OF THE BACK DOOR AS HE SWINGS IT OPEN...but even in this darkness, we see that it's empty. They climb in. The Cop opens his drivers door, and...

INSERT - DOME LIGHT (SECOND UNIT)

The car dome light blinks on, and...

ANGLE - BACK SEAT

Our four survivors' faces are brightly illuminated, INSTANTLY CHANGING TO GASPS AND SCREAMS because:

THEIR POINT OF VIEW (EFX)

[redacted]

ANGLE - COP

reacting to their terror, seeing Julius' head, quickly grabbing the radio mike. But he has no time for a message because ETHAN REACHES UP FROM THE PARKING LOT PIT BELOW, GRABBING THE COP'S ANKLE, DRAGGING HIM DOWN. The radio is still in his grasp.

INSERT - DISPATCH RADIO (SECOND UNIT)

as the radio cord grows taut, finally snapping. The Irish Cop's awful yell echoes over it, silencing after a sick THUD.

INT. SQUAD CAR - CONTINUOUS

The foursome instantly try to flee the car, but police cars have no door handles in the back.

SEAN
There aren't any handles!!

Cocaine flowing through her veins, Rennie acts hyperkinetically, scratching her way over the seats just as:

ETHAN

appears at the parking lot stairs, STALKING STRAIGHT TOWARDS THE CAR.

INT. SQUAD CAR - CONTINUOUS

There is no time for escape. Rennie finds the ignition and fires it up, jamming it into drive and STOMPING ON THE ACCELERATOR. Julius' head rolls off the dash, onto the floorboards.

RENNIE'S POINT OF VIEW (POST EFX)

Her vision is still a stoned one but clear enough to set her target. We come straight at the abominable creature and:

WHAM! (EFX)

Ethan is mowed down.

RENNIE

slams on the brakes, jerks it into reverse and FLOORS IT AGAIN.

CLOSE ON ETHAN (EFX)

as the automobile grinds back over him a second time.

RENNIE

stomps on the brake pedal and the tires SCREECH TO A HALT. They all take a moment to catch their breath, looking out the front window...

THEIR POINT OF VIEW

Ethan lies dead on the asphalt. For about two seconds. He SLOWLY STANDS.

RENNIE

desperately throws it into forward again, gripping the wheel and RACING FORWARD.

POINT OF VIEW FROM FRONT BUMPER (STUNT DRIVE)

Ethan's standing there for one second, but the next moment he is LEAPING OUT OF THE WAY...

EXT. ABANDONED PARKING LOT (STUNT DRIVE)

...and the squad car SMASHES THROUGH A CHAIN LINK FENCE, FREEFALLING TO THE ABANDONED PARKING LOT BELOW.

EXT. ALLEY #3 - CONTINUOUS (STUNT DRIVE)

as the car bottoms out, then swerves into a sharp right turn, racing down the alley.

POINT OF VIEW FROM FRONT BUMPER (STUNT DRIVE)

as Ethan appears at the end of the alley, blocking their retreat.

INT. SQUAD CAR - CONTINUOUS

as Rennie stomps the brake pedal, jerking it into reverse...

EXT. ALLEY #3 - CONTINUOUS (STUNT DRIVE)

as she backs up, changes gears and races down an intersecting alley.

POINT OF VIEW FROM FRONT BUMPER (STUNT DRIVE)

speeding towards an escape when ETHAN POPS OUT AGAIN! He's everywhere all at once...

INT. SQUAD CAR - CONTINUOUS

slamming on the discs one more time, flooring it into reverse.

CLOSE ON TIRES - CONTINUOUS (SECOND UNIT)

as the squad car's rear tires smoke and spin, finally gripping pavement.

POINT OF VIEW OUT REAR WINDOW (STUNT DRIVE)

as we fly backwards...and ETHAN APPEARS BEHIND THEM!!

TIGHT ON REAR VIEW MIRROR

--Rennie's terrified face filling it, seeing that Ethan is in back of them.

TIGHT ON REAR TIRES (SECOND UNIT)

as they screech to a halt one final time, rapidly rotating in the opposite direction and speeding out of frame.

INT. SQUAD CAR - CONTINUOUS

Rennie is almost maniacal now, her knuckles white around the vinyl wheel, her foot practically mashed through the floorboard.

MCCULLOCH
Rennie, for God's sake slow down!!

She doesn't hear him, or anything for that matter. Her eyes remain straight ahead, never blinking.

RENNIE'S POINT OF VIEW (POST EFX)

There's a FIGURE standing in the distance. But it looks too small to be Ethan. We RUSH TOWARDS IT, CHANGING INTO SLOW MOTION JUST BEFORE IMPACT. The figure is a dripping wet boy with a sinister smile. [redacted]

EXT. BRICK WALL - A SPLIT SECOND LATER (EFX)

as the front of the squad car RAMS THE BRICK WALL HEAD-ON, THE HOOD BURSTING INTO FLAMES.

ANOTHER ANGLE

as the front passenger door is shoved open by Sean, who drags out Rennie. McCulloch follows close behind, helping Sean carry her away from the wreckage, over by a row of old oil drums filled with slime and rainwater. Then it suddenly hits Sean...

SEAN
Miss Van Deusen...

He takes two steps back to the car when:

BOOM! (EFX)

The squad car interior is ENGULFED IN A BALL OF FLAMES.

RENNIE

opens her dazed eyes, seeing Miss Van Deusen's body charring inside the wreckage. It's incomprehensible. She numbly gets to her feet, stepping towards it. Something makes her hesitate; she peers down at the asphalt...

EXT. ASPHALT - RENNIE'S POINT OF VIEW (POST EFX)

A pool of gasoline has collected, flames dancing across its glassy surface. Suddenly a TINY ROWBOAT DISSOLVES IN, not unlike the lifeboat she was so afraid of. The rowboat glides across the surface of the burning gasoline, TWO PEOPLE RIDING IN IT. The flames and asphalt SLOWLY FADE OUT AND GIVE WAY TO A SERENE LAKE.

RENNIE'S FLASHBACK - CRYSTAL LAKE - DAY

Shimmering water, clouds and pine trees reflected in it. The rowboat floats into view. The two occupants are YOUNG RENNIE and MCCULLOCH. She's wearing a bathing suit and an innocent smile. And not an inkling of fear about the water. She stands, letting the sun soak into her.

YOUNG RENNIE
What a beautiful day.

MCCULLOCH
Perfect for a swim, isn't it?

She frowns at him, looking away.

MCCULLOCH
You've been coming out here every summer for the last three years, young lady, and you still haven't learned how.

YOUNG RENNIE
I'll take some lessons this time. I promise.

She bends over, splashing the water.

MCCULLOCH
That's what you said last year. I think the time for your first swimming lesson has just come.

The splashing stops.

MCCULLOCH
You don't want to end up drowning like that Voorhees boy, do you?

She's instantly tense.

MCCULLOCH
He never learned how either and he's still at the bottom of this lake.

YOUNG RENNIE
He is not.

MCCULLOCH
Oh, he is indeed. And ready to pull down anybody who falls in and can't swim.

YOUNG RENNIE
You're telling a lie.

MCCULLOCH
Am I? Let's find out.

...And quicker than she's able to react to it, MCCULLOCH PUSHES HER OVERBOARD.

SPLASH!

as Rennie's body violently disrupts the calm surface. She immediately begins to flounder. McCulloch calmly leans over the edge.

MCCULLOCH
Better swim before Ethan drags you down, Rennie. Come on, you can do it...

...but Rennie thrashes in the water, struggling to keep from sinking under the surface.

RENNIE'S POINT OF VIEW

Her uncle's face blurs and clears as water splashes her eyes.

YOUNG RENNIE
I...I can't...

MCCULLOCH
You can and you will! Swim, Rennie!

RENNIE

is too panicked to obey.

YOUNG RENNIE
Hhhhelp...me....

She coughs on some water then disappears...

UNDERWATER (TANK)

The world above her ceases to exist, murky lake water taking over. Rennie looks down, and to her horror...

RENNIE'S POINT OF VIEW (TANK)

[redacted] The whole image BURSTS INTO FLAMES and we:

DISSOLVE BACK TO:

EXT. ASPHALT - NIGHT

as the gasoline continues to burn, the rowboat gone. ADJUST to find RENNIE'S FACE, the flames of the car wreckage flickering over her glassy eyes. She looks up at Miss Van Deusen's body one last time before:

ANGLE - SQUAD CAR (EFX)

The auto's fuel tank EXPLODES, SHRAPNEL FLYING EVERYWHERE.

EXT. ALLEY #4 - CONTINUOUS

She looks up at her uncle with knowing eyes. Eyes that tell him she's remembered everything.

RENNIE
You pushed me...

MCCULLOCH
(defensively)
I was only trying to teach you.
But I pulled you out, Rennie.
I saved your life.

Rennie just stares, incredulous.

SEAN
You son of a bitch...

She lets it build until she's ready to explode...then:

RENNIE
He was down there!!!

And Rennie runs off. McCulloch starts to follow but Sean grabs him, shoving him down.

SEAN
You keep away from her!

Sean chases after Rennie. Camera methodically PANS BACK TO MCCULLOCH, crumpled on the ground. A very bitter man. He wipes his hands, getting ready to stand when THE SHADOW FALLS OVER HIM. His skin fades to porcelain white.

MCCULLOCH
You...are...NOT POSSIBLE.

But possible, and actual, he is. A PAIR OF ROTTED ARMS EXTEND DOWN, RIPPING HIM OUT OF FRAME.

TRACKING WITH ETHAN

as the walking corpse lifts a screaming McCulloch over his head, carrying him over to one of the scum-filled OIL DRUMS, SHOVING HIM HEAD-FIRST INTO IT. Ethan grips McCulloch's thrashing legs as bubbles rise to the surface of the slime, a pathetic gurgling reverberating out the drum. At last McCulloch's appendages go limp. Ethan releases him, moving on.

EXT. ALLEY #5 - NIGHT

as Sean runs into view, glancing around, spotting Rennie, crouched against a crumbled brick wall. No tears...only hate. Sean sits down next to her. After several moments...

RENNIE
I was at school when they told me. 'Rennie, we have some very bad news...your parents have been killed in an auto accident.'

Sean gently takes her hand, sharing her internal agony.

RENNIE
It seems like everybody I care about ends up...

She can't finish. PUSH IN as Sean kisses her on the forehead, then makes her look into his eyes.

SEAN
Not this time.

He caresses her face; it develops into a tender kiss. Finally she holds him back, letting it out. At the same time:

STALKING POINT OF VIEW

Somebody is creeping at a low angle towards them.

SEAN AND RENNIE

are lost in their shared quiet moment...until the GROWLING SOUND becomes audible. They look up, seeing:

TOBY

cautiously approaching them. Rennie stands, absolutely relieved.

RENNIE
Toby...

She starts to move towards him and her dog SNARLS VICIOUSLY, CROUCHING BACK IN FEAR.

RENNIE
What's wrong, boy?

Another protective growl, then:

CRASH!

as Ethan stampedes through a stack of crates and garbage cans behind them.

SEAN, RENNIE AND TOBY

abruptly flee down the alley, Ethan in mad pursuit.

EXT. ALLEY/SUBWAY ENTRANCE - NIGHT

as Rennie, Sean and the dog run straight towards us, Ethan swiftly catching up. FAST TRACK WITH THEM over to a deserted, rain-slicked SUBWAY ENTRANCE.

INT. SUBWAY ENTRANCE - CONTINUOUS (EFX)

as they bang through the glass doors, sailing past us. Three beats later, ETHAN APPEARS, not bothering to open the door, STAMPEDING RIGHT THROUGH THE GLASS.

INT. SUBWAY STATION - ESCALATORS (N.Y.)

Sean, Rennie and Toby sail down the escalators past a few scattered COMMUTERS. Again, Ethan appears, looming tall at the top. He starts down the "up" escalator.

ETHAN'S POINT OF VIEW (N.Y.)

as an ELDERLY COUPLE rises toward us. Their reactions grow more bleak the closer we get, finally registering terror as we plow right through them.

ANGLE - SUBWAY TURNSTILES (N.Y.)

Sean and Rennie hop over a metal turnstile, Toby crawling under it. A TICKET TAKER leans out his window, shouting at them.

TICKET TAKER
Hey!

The teenagers are soon forgotten as ETHAN SMASHES THROUGH THE TURNSTILE LIKE THE TERMINATOR, TEARING THE ALUMINUM WHEEL RIGHT OFF ITS BASE. The Ticket Taker reacts speechlessly, deciding not to press his luck.

INT. SUBWAY PLATFORM - CONTINUOUS (N.Y.)

as Sean and Rennie slide up to the edge of the track pit, SEEING THE LIGHTS OF AN APPROACHING TRAIN which is taking too long to get there.

SEAN
Come on...

...but Ethan arrives before the train. Toby barks and snarls, trying to protect them. Ethan is unfazed. He treads toward them and:

DOG TOBY

leaps onto Ethan, sinking his teeth into the monster's throat. Ethan wrestles the animal into submission just as:

THE SUBWAY TRAIN

streaks into the station. A fraction of time later:

ETHAN

heaves the dog in front of the train.

RENNIE

shrieks in horror as Toby disappears inside the pit just as the train roars by.

ANGLE - ONLOOKERS

They're New Yorkers, but not callous enough to stomach this, quickly scattering. Even a group of severe SKINHEADS decide they can wait for the next train, quickly heading up the escalators after seeing Ethan in action.

SEAN

makes Rennie look away, dragging her with him along the platform edge in retreat as Ethan returns his attention to them. They reach the end of the platform, having no choice but to board the front car.

INT. SUBWAY TRAIN (N.Y.)

as the doors whoosh shut...but Ethan PRIES THEM OPEN. The TRAIN ENGINEER glances back from his booth, seeing Ethan making the improper entry.

TRAIN ENGINEER
Hey pal, you can't do that...

A second later he's gotten a good look at Ethan. It's too late for a retraction as ETHAN SAVAGELY JAMS HIS HEAD INTO THE TRAIN CONSOLE.

INSERT - TRAIN CONSOLE

as the Engineer's arm KNOCKS THE THROTTLE FORWARD...

EXT. SUBWAY STATION - CONTINUOUS (N.Y.)

...and the train begins to move, racing into the black tunnel.

INT. SUBWAY TRAIN - NIGHT (N.Y.)

as Rennie and Sean run for their lives, arriving at the end of a car, jamming the separating doors open and entering the next car. Ethan follows right behind.

INT. SUBWAY STATION - NIGHT (N.Y.)

as the train thunders through the station without stopping, baffling several waiting COMMUTERS.

INT. SUBWAY TRAIN - ETHAN'S POINT OF VIEW (N.Y.)

--seeing Sean and Rennie disappear through another connecting door. We storm our way through it into the next car right after them. A handful of TRAVELERS cower away from us.

INT. SUBWAY TUNNEL - NIGHT (N.Y.)

as the train rapidly speeds past us, showing no signs of slowing down.

INT. SUBWAY TRAIN - FINAL CAR (N.Y.)

as Sean and Rennie come through another set of separating doors, rushing through... finding they're in the last car. They look back, seeing Ethan enter at the opposite end. The monster stalks forward. Sean's eyes dart around. He spots the EMERGENCY STOP CORD. HE LEAPS FOR IT.

EXT. SUBWAY TUNNEL - NIGHT (N.Y.)

...and the train SCREECHES TO A HALT.

INT. SUBWAY TRAIN - CONTINUOUS (N.Y.)

The sudden stop throws Ethan on his back. Sean throws the rear door open, jumping out with Rennie.

INT. SUBWAY TUNNEL - NIGHT (N.Y.)

as Sean and Rennie sprint down the center of the tracks toward the light of the next station, running out of strength.

INT. TIMES SQUARE STATION - NIGHT (N.Y.)

as they emerge from the darkness, up to the edge of the pit. Sean boosts Rennie up, starting to climb up himself when:

ETHAN

fires out from the tunnel, grabbing onto Sean's ankle. Rennie screams as Sean is dragged down...but he manages to latch onto a chain securing a garbage receptacle. Ethan pulls harder, stretching Sean to his limit as Rennie watches helplessly.

RENNIE
NO!!!

RENNIE

runs straight towards the track pit like a football punter, RECOILING WITH HER RIGHT LEG, KICKING ETHAN SQUARELY IN THE FACE.

ETHAN (EFX)

trips backwards and LANDS ON THE THIRD, ELECTRIFIED RAIL, RECEIVING TEN THOUSAND VOLTS. His body smokes and convulses, finally sizzling out. He appears to be terminated!!!

ANGLE - SEAN AND RENNIE

as they get to their feet, holding each other tight, looking down on the now-dead undead creature.

EXT. TIMES SQUARE - NIGHT (N.Y.) (CRANE SHOT)

as our heroes arise into the neon-filled big city wonderland, relieved to be alive, gazing around at the awesome spectacle known as Times Square. A huge DIGITAL CLOCK tells us it's a quarter to midnight. Sean wraps his arm around her.

SEAN
It's over, Rennie. It's finally over.

Camera RISES ABOVE THEM, RACKING BACK TO THE SUBWAY EXIT. Guess who has just made an encore...with more energy than ever!!!

SEAN AND RENNIE

look all around them, having never been to a city as big as this. They finally turn far enough around to spot ETHAN in a series of three quick cuts, each one closer than the last.

SEAN
God...please no...

But Ethan keeps on coming.

RENNIE
Somebody help us!! He's going to kill us!!!

But the heavy Times Square foot traffic ignores her, bustling onward. Rennie and Sean have no choice but to flee again.

ETHAN

shoves his way through the preoccupied pedestrians; they've certainly seen weirder characters than him here. He moves past a group of STREET URCHINS listening to some rap from their ghetto blaster. His foot obliterates their stereo system with one stride. They instantly pull out switchblades and chains.

STREET URCHIN
You're dead meat, slime bag.

Ethan stops, turning around, towering over the kids. He has blood and gore caked everywhere, his skin charred from the electrocution. Ethan starts to remove his mask, facing them squarely.

TIGHT ON STREET URCHINS

as Ethan's mask comes off out-of-frame. Their tough faces turn to putty, scared completely shitless.

STREET URCHIN
Hey man, it's cool, it's cool...

They turn tail and race like the wind. Ethan steps forward so that we're looking at the back of his head, never seeing his naked face. He slips his hockey mask on again, turns into a CLOSE UP, then exits.

INT. TIMES SQUARE DINER - NIGHT

filled with noise, smoke and derelicts. A tough, redheaded WAITRESS with a thick Brooklyn accent stands behind the countertop, a wall of mirrors behind her. The front door bangs open with the entrance of Sean and Rennie, rushing up to the Waitress.

SEAN
(out of breath)
You have to call the police...

RENNIE
Please, hurry...

A telephone sits right next to her, but this is New York.

WAITRESS
There's a pay phone in back.

They start to run.

WAITRESS
...but it's broken.

RENNIE
You don't understand -- there's a maniac trying to kill us!!!

WAITRESS
(blase)
Welcome to New York.

There's no time for further response as ETHAN CRASHES THROUGH THE DINER DOOR, MOWING A PATH STRAIGHT TOWARDS THEM. Sean and Rennie run out the back as the Waitress eyes Ethan with complete disbelief.

ANOTHER ANGLE

as the BURLY CHEF comes out to confront him. Ethan FLINGS HIM HEAD FIRST INTO THE JUKEBOX.

THE WAITRESS

picks up the telephone, really pissed off.

A BIKER

climbs off his counter stool, revealing a HUGE BOWIE KNIFE. Ethan has little reaction, pulling it out, tossing it aside. The Biker's face goes wan, backing away.

THE WAITRESS

stops in mid-dial. Fear is starting to register now.

ETHAN

lifts the very large man and EFFORTLESSLY HEAVES HIM INTO THE MIRROR OVER THE COUNTER.

THE WAITRESS

feels the phone receiver slipping from her grasp, her mouth trembling. She backs away from the beast as far as she can. Ethan has no time to waste on her, trampling out the back after Rennie and Sean as the other patrons shrink from him.

INT. REAR OF DINER - SAME TIME

as Sean fumbles to unlock three deadbolts and two chains, finally getting the back door open and springing into:

EXT. DEAD END ALLEY - NIGHT

They run about ten yards before realizing the alley is a dead end. Sean and Rennie start to head back the other way when ETHAN MOWS OUT FROM THE DINER DOOR. Their vision scatters everywhere in search of a retreat...

RENNIE
Look!

She's spotted a MANHOLE COVER, slightly ajar. They haven't the luxury of thinking about it, Sean sliding the cover back as Ethan comes forth.

INT. SEWER - ENTRANCE CHAMBER - NIGHT

as they descend into hell...a massive chamber consisting of tall columns, slimy catacombs and three feet of stagnant water. Their alternatives are nil; Sean and Rennie join hands, wading through the swill, splashing deeper into the labyrinth.

ANGLE UP STAIRS

as the dim streetlight glowing in the above world is eclipsed by ETHAN, making his way down after them.

INT. TUNNEL #1 - NIGHT

--An oval tunnel slanted downward into pitch blackness. Dim overhead lights illuminate salt deposits and eery rust formations. Rennie and Sean appear at the far end, wading from the sewage as the tunnel rises toward us.

TRACKING SHOT

as they come forward at a brisk but cautious pace, strangers in a very strange land.

ANGLE - THEIR FEET

sloshing through the slime. All is silent until Sean's foot TRIPS OVER A BARREL labeled HUGHES CHEMICAL PLANT. A vaporous green substance oozes out the rusty end of the container, sizzling on the ground.

SEAN AND RENNIE

carefully sidestep it, continuing on. They make it another ten yards when A FIGURE LEAPS OUT FROM AN ALCOVE, GRIPPING A HUGE WRENCH. Rennie's scream echoes through the tunnel.

REVERSE ANGLE

...but it's a middle-aged SANITATION ENGINEER who lowers the wrench, as frightened as they are.

SANITATION ENGINEER
What the hell are you kids doing down here?

SEAN
Can you help us get out??

SANITATION ENGINEER
I sure can and we don't have a minute to waste.

He begins quickly packing up his tools.

SEAN
What do you mean?

SANITATION ENGINEER
Toxic waste, son. This sewer floods out with the stuff on the 13th of every month, right at midnight.
(checks watch)
And that's less than ten minutes from now.

Rennie looks down the dark tunnels in all directions, swallowing hard.

SANITATION ENGINEER
Follow me.

He clicks on his high powered flashlight and quickly leads them down:

INT. TUNNEL #2

...no less threatening than the one they just left. When they pass a lightless intersecting corridor, ETHAN EJECTS HIMSELF FROM IT, TACKLING THE SANITATION ENGINEER AND SEAN.

THE FLASHLIGHT

rolls through the muck, its beam splashing erratically across the polluted walls.

THE SANITATION ENGINEER

begins BASHING ETHAN'S HEAD IN WITH HIS WRENCH but the monster drags the kicking and screaming man into TUNNEL #3.

RENNIE

tries to help up Sean but he's been knocked into the opposite wall, barely conscious.

SEAN
Run, Rennie...

She's struck with indecisive shock, looking into Tunnel #3, seeing:

A GRUESOME SHADOW ON THE WALL

Ethan arches his back with wrench in hand, hammering it over and over into the Sanitation Engineer's skull.

RENNIE

backs away but does not run. The time has come to face her fears.

ANGLE - SHADOW ON TUNNEL #3 WALL

as Ethan takes one more vengeful stroke, finishing him off. He steps from Tunnel #3 with the scarlet-coated tool, his shadow becoming flesh. He moves straight for Sean, who has no hope for escape. Ethan cocks the wrench over Sean's skull...and suddenly his hockey mask is SPLASHED WITH A BRIGHT LIGHT. Ethan stops, turning directly into it.

ETHAN'S POINT OF VIEW

Rennie is blinding us with the Sanitation Engineer's flashlight, giving us only brief glimpses of herself in the reflective wet surroundings.

RENNIE
You never got me in the lake, Ethan. And you're not going to get me now either.

Her voice is defiant. She carefully backsteps, the irritating light never leaving us.

ETHAN

has been sufficiently taunted. He moves after her.

ETHAN'S POINT OF VIEW

as the bright beam leaves our eyes, Rennie dashing down the intersecting tunnel (#1).

TIGHT ON ETHAN'S FEET

stomping through the sludge, picking up speed. He's wanted to kill Rennie most of all.

INT. TUNNEL #1

as Rennie dashes up to the HUGHES CHEMICAL DRUM Sean tripped over, using the back end of the flashlight to crush in the can's rusted lid. The metal is flimsy but still resists her blows. She frantically hammers harder.

INT. TUNNEL #2 - TRACKING WITH ETHAN

He's moving like a freight train now, an addict rolling after his fix.

INSERT - CHEMICAL DRUM

as the butt of the flashlight dents the metal, ultimately causing it to cave in.

INT. TUNNEL INTERSECTION - ETHAN'S POINT OF VIEW

--Looking through his unblinking eyes, whipping into Tunnel #1...where we catch a fleeting glimpse of Rennie flinging the contents of the oil drum. A half second later a WAVE OF GRAY-GREEN LIQUID FLIES AT US...

TIGHT ON ETHAN (SLOW MOTION)

--and his hockey mask is SPLASHED WITH TOXIC WASTE, SEEPING INTO HIS MASK'S EYE SLITS. He careens back as if her were a rabid dog receiving a load of point-blank buckshot.

RENNIE

drops the can, fumbling for the flashlight again.

CLOSE UP - ETHAN (EFX)

as the radiant flashlight beam finds his mask, the plastic beginning to bubble and melt. RUSH INTO A TIGHT CLOSE UP AS ETHAN TEARS OFF HIS MASK, EXPOSING HIS HIDEOUS FACE: rotted flesh, some of it sizzling from the chemical. Worms slithering out his nostrils. And his eyes...or lack thereof. They're like two raw quail eggs frying in liquid green pollutant...and the yolks just broke, running down his face.

CLOSE ON FLASHLIGHT

as the beam begins to waver in her quivering grasp. RISE TO FIND RENNIE'S FACE, reacting to the stomach-turning sight of Ethan's visage. She grabs hold of her senses and RUNS.

ANOTHER ANGLE

as Rennie skirts past the blinded creature; WHIP PAN WITH HER as she turns down Tunnel #2, heading back toward Sean. CONTINUE TO QUICKLY PAN AROUND until we've come around 360 degrees and are back on ETHAN, in no way ready to give up. He staggers after Rennie.

INT. TUNNEL #2

as Rennie skids up to Sean, still dazed. She grabs him, shaking hard.

RENNIE
Get up, Sean!!!

His eyes blink, only half coherent. Then an inconceivable terror registers in her ears...A LOW, DEEP RUMBLING SOUND, COMING FROM UP AHEAD. Her head jerks in the direction of her planned retreat:

RENNIE'S POINT OF VIEW

An ominously empty tunnel, soon to be filled with the unthinkable. The sound of RUSHING LIQUID is growing at leaps and bounds.

TIGHT ON RENNIE

as her trembling chin rises, looking at:

ANGLE - TUNNEL #3 CEILING (EFX)

The dim overhead lights are beginning to vibrate from the approaching flood.

RENNIE

rotates her head and sees:

ETHAN

Vision or no vision, he is lurching towards her relentlessly. She is literally sandwiched between hell and high water.

RENNIE

drags Sean to his feet with the strength of a possessed woman, pulling him over to a SERVICE LADDER attached to the intersecting alcove wall.

RENNIE
(screaming)
Climb!!!

She shoves him up it from below, Sean summoning everything he's got to obey her. Rennie shoots a stare back down the tunnel...

RENNIE'S POINT OF VIEW (EFX)

The overhead lights are banging around like an earthquake has just hit; the liquid will be arriving any second. Her vision WHIP PANS 180 DEGREES TO FIND ETHAN APPROACHING FROM THE OPPOSITE END, groping around with his scaly arms like the claws of a roto-tiller.

ANGLE - LADDER

as Rennie starts up after Sean, looking down and seeing:

ETHAN

within ten feet of them, shifting directly for the ladder like he's working on some kind of radar.

RENNIE

slips on the rusty ladder, regaining her footing and rushing higher. She takes her final glance into the tunnel, the ultimate horror registering in her corneas as she sees:

INT. TUNNEL #3 (MODEL EFX)

A million gallons of green-brown toxic waste splash into the far intersection, FILLING THE TUNNEL, FLOODING STRAIGHT FOR CAMERA.

ETHAN

has just started to climb the ladder when the wind and smell of the rushing toxic waste bombards him. His decomposed head swivels to face:

INT. TUNNEL #3 (MODEL EFX) Mark ?

--Tons of lethal sewage, stopping for no one. Arriving in seconds.

ETHAN'S FINAL CLOSE UP (EFX/FIBER OPTIC LENS)

He doesn't need vision to confirm what his other senses already know. Ethan's mouth begins to quaver...AND THE FIRST WORDS HE HAS EVER SPOKEN COME OUT, IN THE VOICE OF AN EIGHT YEAR OLD BOY:

ETHAN
Mmmmmmmmmmommy...DON'T LET ME DROWN, MOMMY...

Camera speeds toward his gaping mouth and DOWN HIS THROAT as lightning arcs off his mucous covered insides. We sink deeper into his guts, fire and smoke flaring into our eyes, eventually coming to a WELL IN THE PIT OF HIS STOMACH, FILLED WITH BLOOD...and EIGHT YEAR OLD ETHAN IS DROWNING IN IT.

YOUNG ETHAN
Hhhhelp me....

A split second later:

EXT. TUNNEL #3 (EFX) (SLOW MOTION)

The wall of deadly toxic liquid ENGULFS ETHAN.

INT. TUNNEL #3 - ON RENNIE AND SEAN (EFX)

The powerful flood thrashes the ladder about two inches below Rennie's feet, the force of it fiercely shaking their rusty support. They are clinging to the ladder with their eyes squeezed shut. Praying for survival.

INT. TUNNEL #3 (MODEL EFX)

We are drowning in a chunky cloud of sewage, rushing over and under us.

EXT. TIMES SQUARE - NIGHT (EFX)

The digital clock we saw earlier abruptly CHIMES MIDNIGHT, HUGE BOLTS OF LIGHTNING CRACKING OVER MANHATTAN.

ANGLE - SEAN AND RENNIE (EFX)

as the sewage level begins to drop. Rennie opens her eyes, glancing straight down and seeing:

RENNIE'S POINT OF VIEW (EFX)

The ladder beneath them reappears...which gives way to a PAIR OF HANDS GRIPPING THE BOTTOM RUNG. The liquid drops further, unshrouding the now-dead corpse of EIGHT YEAR OLD ETHAN. He's a relatively normal looking boy, probably the way he looked back in 1957...right when he drowned in Crystal Lake.

Ethan Voorhees has finally been put to rest.

EXT. TIMES SQUARE - NIGHT (N.Y.)

Rennie and Sean stagger out from a side street, holding each other up...relief etched in their matured faces.

SEAN
I hear there's a statue here
that's 22 stories tall.

Rennie would smile if she could. She kisses his cheek. They amble on.

STALKING POINT OF VIEW

...coming out from another alley, creeping up behind them through a crowd of pedestrians. About the height of a small child.

RENNIE AND SEAN

walk arm in arm, exhausted and oblivious to their pursuer. But something, some innate perception causes Rennie to slow...and stop. Her eyes register a horrid fear and she WHIPS AROUND TO FACE...

TOBY!

Limping on all fours, filthy with grease-matted fur. The whimpering dog crawls up to her, Rennie bending down, hugging her animal like she'll never let go.

RENNIE
Oh Toby...

HIGH ANGLE CRANE SHOT (N.Y.)

as Sean bends down too, ruffling the dog's fur, standing again with Rennie. The three survivors enter the collage of pedestrians, bright lights and skyscrapers.

It is finally over.

FADE OUT.

THE END